

THE CLASSICAL JOURNAL

PUBLISHED BY THE CLASSICAL ASSOCIATION OF THE MIDDLE WEST AND SOUTH WITH THE CO-OPERATION OF THE CLASSICAL ASSOCIATION OF NEW ENGLAND AND THE CLASSICAL ASSOCIATION OF THE PACIFIC STATES

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OCTOBER, 1925

Number 1

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THE CLASSICAL JOURNAL

VOLUME XXI

OCTOBER, 1925

NUMBER 1

Editorial

CHANGES

We ask the attention of contributors and publishers to the change of the editorial office from the University of Chicago to the University of Kansas. Articles for publication and books for review will receive prompter acknowledgment if sent to the new office.

While the editors-in-chief have equal power and responsibility, it is inevitable that the chief burden of correspondence and of making up each issue should rest on one of them. This burden naturally fell on Professor Miller when the JOURNAL was published by the University of Chicago Press, and has rested upon him throughout his eighteen years of service. His colleague for most of those years hereby gratefully testifies to the cheerful devotion with which he has carried the burden. But now Professor Miller, a member of the original faculty of the University of Chicago, is retiring and will no longer have an office from which the work could be carried on. Moreover, his well-earned presidency of the Association will be no sinecure. Hence the change in the editorial office.

Another change, of more interest to the editors-in-chief than to the reader, is mentioned in a spirit of gratitude. Professor Franklin H. Potter, of the University of Iowa, has accepted the new office of Managing Editor with the responsibility of seeing the JOURNAL through the press. In the division of duties all relations with the printer will be in his hands, while relations with contributors will remain with the editors-in-chief.

Professor Ullman, who created and has since conducted "Hints for Teachers", is annual professor in the American Academy at Rome for the coming year. Professor Victor D. Hill, of Ohio University, has been persuaded to take over the department.

Beginning with the present number the size of the *JOURNAL*, at least for several issues, will be eighty pages instead of the sixty-four which have been normal. The increase in size has been made possible by the increased number of members and subscribers and by the number of articles which have been submitted and accepted. Even so, we shall be obliged to apologize to many contributors whose articles must await their turn for several months.

A. T. W.

WOODROW WILSON ON THE TEACHING OF CAESAR

Mrs. Moses Stephen Slaughter found the following letter among the papers of Professor Slaughter. The editors gratefully appreciate her kindness in sending a copy to the CLASSICAL JOURNAL. The letter was written by Mr. Wilson while he was professor of history at Bryn Mawr. The printed form is an exact copy of the original, even to the punctuation.

Bryn Mawr, 2 Aug. '88

My dear Mr. Slaughter

Your letter of July 25 has been crowded to the wall by numerous engagements, literary, and other; but it has not by any means been forgotten.

I did not mean to throw any very weighty charge at the head of the ordinary teacher of Caesar in what I said when you were out here: I have no 'firstly, secondly, thirdly' on the matter. But my meaning, though simple, was real, and 'meant business'. The whole matter stands in my mind thus: Boys like generals, like fighting, like accounts of battles: if, therefore, they could be given a just conception of the reality of this man Caesar — could see him as a sure-enough man (who in his youth, for instance, a fop and a lady-killer, was yet in his full age an incomparable commander and a compeller of liking, nay, of devotion, on the part of the rudest soldier — was himself a lover to strategy and force); if they could be made to realize that these Commentaries were written, in many parts probably, in the camp (on some rude stool, perhaps — the noises or the silence of the camp outside) when the deeds of which they tell were fresh in the mind — perhaps also heavy on the muscles — of the man who was their author as well as author of their history — if, in short, they could be given a fellow-feeling, an enthusiasm, or even a wonder for this versatile fellow-man of theirs, reading the Commentaries would be easy, would be fun — and their contents would never be forgotten, I should say. Maps

help to give pictures of the fight: if the boys could be gotten to play at the campaigns it would be a capital help: anything to dispel the idea that Caesar wrote grammatical exercises in hard words!

* * * * *

Cordially yours,
WOODROW WILSON

OBJECTIVES AND THEIR ATTAINMENT IN THE TEACHING OF LATIN

By H. C. NUTTING
University of California

In Part I of the report of the Classical Investigation, page 32, is found the following statement:

The indispensable primary immediate objective in the study of Latin is progressive development of ability to read and understand Latin. *Without this, it is not to be expected that the ultimate objectives will be obtained.*¹

It would seem that nothing could be clearer: — the progressive development of ability to read and understand Latin is the one way to reach the ultimate objectives, namely, excellence in English, facility in the acquisition of other foreign languages, and the like.

But, clear as the statement is, contemporary discussion shows that there is widespread confusion of thought at this point, and the suggestion keeps cropping out that the ultimate objectives are to be realized through some other means.

An excellent illustration of this is afforded by a study undertaken by Raymond I. Haskell, as part of the Classical Investigation.² To test effect upon English vocabulary, Mr. Haskell dealt with four classes of ninth-grade students:

1. Non-Latin pupils pursuing the normal English course.
2. Non-Latin pupils giving one-fifth of their time in English to the study of derivation.
3. Latin pupils pursuing the regular Latin course.

¹ Italics mine.

² *A Statistical Study of the Comparative Results Produced by Teaching Derivation in the Ninth Grade Latin Classes and in the Ninth Grade English Classes of Non-Latin Pupils in Four Philadelphia High Schools*, Philadelphia, 1923.

4. Latin pupils giving a fifth of each period to derivational study.

It was a foregone conclusion that the highest score in vocabulary would be made by the Latin students in Group 4. Mr. Haskell finds:

that the normal and conventional beginners' Latin course in the ninth grade produces, *with conscious effort in the study of etymology approximately one-fifth of the time of the class period*, a large and significant contribution to the range of the English vocabulary of the Latin pupil. . . In the light of this experiment and its limitations we recommend the Latin course, plus the study of etymology as described in our experiment, in order to make the objective of "contribution to range of English vocabulary" valid.³

The recommendation in the closing words of this quotation gives food for thought; for increased range of English vocabulary is only one of nine ultimate objectives listed in the League report. To attend to them all at the rate of ten minutes apiece (one-fifth of the period) would leave some of them out in the cold; and what, meanwhile, of the business of learning to read and understand Latin?

In his rush to a hasty conclusion, Mr. Haskell passes over in silence the really important finding in his study, namely that the students in Group 3, who pursued the regular course in Latin *without special attention to derivation*, made a better score than the English students of Group 2, who had given a fifth of their time to derivational studies.

In other words, the pupils who devoted themselves to the primary immediate objective of learning the Latin language, incidentally attained one of the ultimate objectives to the extent realized by a non-Latin class at the expense of a fifth of its time.

It is well, perhaps, that such a fact should be established by formal test; but it really is no news at all; and what is true here is, of course, true of other ultimate objectives.

For example, a boy who is acquainted with Latin *luna*, greets French *lune* as an old friend; and very possibly *frigidus* might help him to hold *froid*.

³ P. 112.

In fact, the pupil who learns to read and understand Latin gets many a bonus, and herein lies the cumulative value of the study of Latin, as was shown elsewhere some years ago.⁴

Another illustration of failure to accord with the doctrine of the League report as to the relation of the immediate primary objective to the ultimate objectives appears in the report of an address recently delivered before one of the classical associations. The speaker's remarks were summarized in part as follows:

The subject of transfer was briefly discussed, with a statement as to the present consensus of opinion regarding the matter — that transfer, while real, is only to a slight degree automatic, but must be a conscious aim in order to be effective.

This means to say, manifestly, that each of the nine ultimate objectives must be definitely stressed, if they are to be realized, — which brings us back again to the dilemma incident to Mr. Haskell's recommendation above: — What then becomes of the primary immediate objective?

It will be noted that a palpably wrong conclusion is here bolstered up by drawing in the long-suffering psychologist and the doctrine of transfer. The solution of the apparent difficulty lies in the fact that the speaker was making a mistaken use of the word "transfer."

The psychologist deals with abstruse problems that have very little direct bearing on the matter in hand; he wants to know, for example, whether practice in learning paradigms will *per se* produce ability to carry through operations of a very different kind, as in mathematics. Everyone agrees that the amount of such transfer is small.

But if the psychologist is asked whether general traits, such as alertness, thoroughness, and determination, which are cultivated in the study of Latin, will not help in the attack upon an entirely different subject, he will answer: "Assuredly so; but, when I speak of transfer, I am not talking about these general traits."

⁴ "The Cumulative Argument for the Study of Latin," *School and Society*, iv, No. 101 (Dec. 2, 1916), p. 858 f.

The confusion is worse confounded by the fact that the layman, caught by the lure of the word "transfer," applies it also to connections like that between Latin *terra*, French *terre*, and Latin *luna*, French *lune*, and then, casting aside all considerations of common sense, declares solemnly that the student cannot make such connections, unless time is taken out to impress them, because the psychologist has proved that there is little automatic transfer (in the technical sense above explained).

It is full time that a stop be put to this sort of absurdity. Possibly Mr. Haskell's study will help here, as showing by measurement that the student who gives his time and attention to learning Latin is incidentally acquiring by-products which others have to attain at the cost of time and conscious effort.

The moral of all this is that the successful teacher of Latin, if wise, will continue to concentrate upon the indispensable primary immediate objective of progressive development of ability to read and understand Latin, being assured that, if this one thing of greatest importance is attended to, other things will also be added incidentally. In this connection, in his "Catechism" on the League report, Professor Lodge has a wise word:

Ques.—Should I immediately change my method of teaching not only translation, but Latin in general, as a result of the recommendations contained in the Report?

Ans.—Not until you are sure that you can get better results by such a change.

And a further word of caution may not be out of place. It is beyond question true that, as shown in the Philadelphia experiment, the devotion of a fifth of the pupil's time to the development of a single ultimate objective will produce marked results in that narrow field.

But, as already pointed out, the hour of recitation is not long enough to approach all the ultimate objectives in this way; and, whatever time is devoted to these ends is appropriated largely at the expense of the indispensable primary immediate objective.

Nor is this all; for, if the progressive development of ability to read and understand Latin is not achieved, there is certain loss

in the by-products other than the one or two singled out for special attention.

This is what has happened in courses of "vocational" and "applied" Latin. It may be that there is a place for courses of this sort; but, so far as known to the writer, they have not thus far met with success outside of certain schools where the work was undertaken under specially favoring circumstances.

Here, as elsewhere, it is true that you cannot eat your cake and have it too. If time is spent abundantly on one or two ultimate objectives, the primary objective and some of the other ultimate objectives must suffer. In case such a programme is undertaken with eyes wide open (as in the case of "vocational" Latin), well and good. But the teacher of regular Latin classes, for the present, will do well to take Professor Lodge's advice and feel out the way carefully before making any wide deviation from methods found successful in the past.

Probably a good many people, without giving any very serious thought to the subject, have assumed that the report of the Classical Investigation would somehow open a way whereby miraculously three hours of work could be compressed into one, with a development of ultimate objectives that would stop the mouths of the bitterest detractors of Latin.

To such readers, what has been said above may seem a lame and impotent conclusion of the whole matter. But it is not the conclusion. Many of the studies undertaken by the League have large possibilities for the improvement of Latin teaching. But, like various other good things, this improvement must come slowly, and at the cost of careful study.

For instance, an attempt is being made to single out the Latin words that are richest in English derivatives; another group of people is determining what Latin words are most valuable for Romance connections, etc.

It is obvious that a student practically learns three things at once, if he becomes acquainted with a Latin word that will automatically open up to him the significance of several English

words and, at the same time, help to fix the meaning of a French word.

This type of improvement will come seeping up through beginning Latin books, when the results of the studies become generally available; and, the teacher, still adhering to the prime objective of progressive power to read and understand Latin, will find an increasing yield in by-products.

OVID FOR CAESAR

By CLYDE PHARR
Vanderbilt University

For years the feeling has been growing among many of our best scholars and teachers of Latin that Caesar does not offer the best basis that might be chosen for first- and second-year work. The objections urged are many. First of all, he does not bring the student into vital contact with what is best and of most enduring worth, either in Roman literature or in later European and American literature. Then too, he is primarily a military writer, and the history which he portrays is military history, in a form which is being taught less and less by our modern history departments, and quite properly so. In spite of the fact that he writes in general a simple prose style, many of his sentences are so highly involved and obscure that they are entirely too difficult to serve as a satisfactory basis for first- and second-year work. From the psychological point of view, his style and content are not adapted to the main bulk of high-school students, and for them he lacks the intrinsic interest and fascination that should be possessed by the author or authors whose works are to serve as an introduction to Greek and Roman literature. As it is, Caesar occupies at least half of the time devoted to Latin by high-school students, and in too many cases all of the time, since the vast majority never get beyond him. The needs of these students, who discontinue Latin at the end of the first or second year, is an element of ever increasing importance for the future of classical studies.

With these and various other objections in view, scholars have been casting about for some years in the attempt to find some other basis which might prove to be more satisfactory for first- and second-year work. Many substitutes have been suggested,

such as Nepos, Sallust, Livy, Curtius, selections from Cicero's letters, Suetonius, Florus, Eutropius, or Babrius. Yet, after being tried by many, no one of these authors has proved adequate. Each of them has certain excellences not possessed by Caesar, but along with these they are found to have certain other qualities and to present difficulties of their own which make them even less desirable.

Despairing of finding any single author possessing the requisites for first-year work, some have advocated a return to the method employed some hundred years ago of basing the beginning work not on any single author but on a number of authors, on a sort of *florilegium* or anthology of easy passages from all Latin literature. Some believe that they have found the solution in mediaeval Latin, while others feel that the best way out is to employ modern or "home-made" Latin. This reversion to a method discredited many years ago has certain advantages, yet its most marked disadvantage is that in preparing the student to read the whole of Latin literature it prepares him to read none. After he has finished such a beginners' book he is not equipped to take up any particular author and cope successfully with the inherent difficulties; and ordinarily his further progress is neither rapid nor satisfactory.

Does there exist then in the whole realm of Latin literature a single author more desirable than Caesar, in spite of the manifold objections urged against him? Frankly we do not believe that there is any such author in the whole field of Roman prose. If scholars were willing to abandon prose for poetry as a basis for first-year work, we believe that our problem would become at once much simplified and that possibilities would be open which are now quite beyond our reach.

Apart from the traditional objection to poetry as a basis for beginning work, we believe that there is no author in the whole realm of Latin literature possessing in a higher degree the requisites as a basis for the first two years than does Ovid, particularly in the *Metamorphoses*.

So strong has been the trend in this direction and so great the

demand for some development of this kind that from time to time official recognition has been given to the fact.¹ Both the American Philological Association and the National Education Association have made this prominent in special reports and, most significant of all, the College Entrance Board has definitely removed Caesar from the number of prescribed authors and has placed certain of the most important of the *Metamorphoses* on the prescribed list. As a consequence, students may now enter college, in accordance with the College Entrance Board's requirements, without having read any Caesar, but must have read a certain amount of Ovid.

The reasons which make Ovid so desirable for high-school work are apparent when once the question is seriously considered. First of all, the *Metamorphoses* give the student a real introduction to Latin literature and particularly to that part of Latin literature which is most important for a proper appreciation of the other authors, especially Vergil. This work serves as an encyclopedia of classical mythology as does no other, either in Greek or Latin, as is evidenced by the fact that it is one of the few Latin productions ever translated into Greek,² and students who have an acquaintance with it have acquired a necessary background not only for Greek and Latin literature but for a great portion of later European literature as well. Ovid is one of the most versatile and one of the most fertile in imagination of the classical authors, and is thus especially adapted psychologically to students of high-school age.

His influence upon later literature and art has been incalculable. Of all the classical authors he was easily one of the most widely read and one of the most influential. To artists since his day he has suggested more themes for treatment than has any other author, either ancient or modern. Roman mosaics showing his influence have been found as far west as Britain, and all our great

¹ A. P. A. Report, Oct., 1909. See the tenth annual report of the Secretary of the College Entrance Board. The recommendations of the Committee of Twelve of the A. P. A. were included in the report of the committee of the N. E. A. on College Entrance Requirements.

² Planudes.

modern picture galleries abound with collections of paintings and engravings which are full of mythological and romantic scenes recalling his vivid word pictures. During the Middle Ages his works were studied ardently, and were early translated into the vulgar languages, French, Italian, German; and by Planudes into Greek. The rediscovery of the half-forgotten classical learning by the humanists of the Renaissance replaced the spirituality and superstitious mysticism of the Middle Ages by a sensuous and artistic culture; and Ovid, the least spiritual and most sensuous of the ancients, became the poet of poets and painters, the dominant influence in art. Henceforth his characters crowd the canvasses of all the great picture galleries of the world. He is a vast quarry from which both painters and poets drew materials for their works. The greatest poets readily admit his claims. In company with Homer, Horace, and Lucan, he is one of the "four great shadows" that advance to meet Dante and Vergil in the First Circle of the Inferno. Dante calls them "the goodly school of those lords of highest song, which like an eagle soars above the rest." Among the Italians, Boccaccio, Tasso, and Ariosto, his mythology predominates. It has been shown³ that for mythology Ovid is Dante's chief authority, and it is with the *Metamorphoses* (Ovidio Maggiore) that he is most familiar. Throughout the whole of the Middle Ages the same current persists, and Ovid, as well as Vergil, becomes a great magician. He was so well known in Wales that his name, in the form Ofydd, came to mean a poet, just as in Persian the name of Plato has passed into a word which signifies philosopher. He strongly influenced Chrétien de Troies, Gottfried von Strassburg and the elegant school which attached itself to him, K. Flecke, Türlin, Rudolf von Ems, and especially Konrad von Würzburg. Much of Europe, especially Italy, Spain, and France, was under his influence.

Through Chaucer and Gower he became popular in England, and his works were soon translated into English verse. In the most creative periods of English literature he seems to have been

³ Moore, *Studies in Dante, First Series*.

read more than any other ancient poet, not even excepting Vergil. He was an important factor in molding Spencer's genius; and Shakespeare, the most romantic of poets, felt the enchantment of Ovid's romance. It has been established that the "small Latin" which he knew certainly comprised some knowledge of Ovid in the original Latin; which he had no doubt learned at school, where Ovid formed part of the ordinary curriculum. In one or another of his plays Shakespeare alludes to every one of the fifteen books of the *Metamorphoses*. The acute contemporary critic, Frances Meres (1598) says: "As the soul of Euphorbus was thought to live in Pythagoras, so the sweet, witty soul of Ovid lives in the mellifluous and honey-tongued Shakespeare; witness his *Venus and Adonis*, his *Lucrece*, his sugared sonnets among his private friends." A study of the classical allusions in Shakespeare's plays⁴ proves that Ovid's influence was at least five times as great as that of Vergil. In many passages of the *Poetaster* Ben Jonson follows him so closely as practically to translate him. Marlowe, with the less important of the Elizabethans, such as Drayton, Chapman, Heywood, and Shirley, had all "graduated in the school of Ovid." In later times authors as diverse as Milton, Dryden, Cokain, Addison, Pope, Shelley, Keats, Kingsley, Matthew Arnold, Swinburne, William Morris, Austin Dobson, Bayard Taylor, John G. Saxe, and Frederick Tennyson were influenced by and drew the inspiration for some of their best work from Ovid. It would manifestly be quite impossible to give an exhaustive list of those whose works have been influenced and colored by our poet, so thoroughly has a great part of his work been assimilated into general European culture. The great essayists, Bacon and Montaigne, felt his spell, and Montaigne says of himself: "The first thing that gave me any taste of books was the pleasure I took in reading the fables of Ovid's *Metamorphoses*, and with them I was so taken that, being but seven or eight years old, I would steal from all other divertissements to read them, both by reason that this was my own

⁴ R. K. Root, *Classical Mythology in Shakespeare*.

natural language, the earliest book that I was acquainted with, and, for the subject, the most accommodated to my age."

The *Metamorphoses* fall easily apart into a number of short stories, and these are among the best that have ever been written. Into them Ovid has so woven the common thought and cultural background of his time that he gives a foundation not merely in classical mythology but in the ideas of cultivated Roman society. And more than this, many of Ovid's fascinating stories have become almost proverbial in the civilized world. His Pyramus and Thisbe have gained universal fame in Shakespeare's hands. The story of Polyphemus and Galatea probably owes more of its renown to Ovid than to Theocritus. The touching picture of Philemon and Baucis is one of those that will live forever.

Then from the point of view of literature, of art, and of culture in its best sense, we believe that the superiority of Ovid over Caesar will be generally admitted. His correlation with English literature and other European literature is a fertile and fascinating field for both teacher and student. He admirably fulfills the requirements for a subject in the secondary curriculum in that he furnishes, and furnishes liberally, what Herbart terms "points of connection for progressive instruction."

Next we have to consider the relative merits and demerits of Ovid and Caesar from the standpoint of language, as a means for giving the student an adequate linguistic training. What of their vocabulary, their diction, their syntax, their relative difficulty in these essentials, and the possibility of using these as a norm for further instruction? These are fundamental questions and must be squarely faced.

In vocabulary we must recognize that Ovid is richer than Caesar and hence more difficult in that respect. Just how much difference is there here? Let us compare some statistics of the first four books of the *Gallic War* with those of a similar amount of reading matter in Ovid. By counting the word-occurrences in Caesar I find that there are 719 in the first 100 lines and about 2949 lines,⁵ giving about 21,023 word occurrences for the whole.

⁵ Allen and Greenough's edition.

Laing's edition contains the nearest approach I could find to that amount of reading matter in Ovid. His edition has 3321 verses, of which 2771 are hexameters and 550 pentameters. The first 100 verses of the *Metamorphoses* (hexameters) contain 678 word-occurrences, and the first 100 verses of the *Fasti* (elegiacs) contain 667 word-occurrences. This gives a total of about 22,455 word-occurrences for the whole of Laing's edition, making about seven per cent more reading matter than the first four books of the *Gallic War*. Now in the vocabulary of the first four books of the *Gallic War* there are about 2100 words,⁶ exclusive of proper names, while in Laing's *Ovid* there are about 2729 different words, an increase of about thirty per cent in vocabulary for an increase of about seven per cent in reading matter. A very large proportion of this increase is due to easily transparent compounds and readily intelligible formations from well-known stems. Hence the added difficulty of learning Ovid's vocabulary is not so formidable as might appear at first sight.

If we consider these vocabularies with reference to what comes after in the Latin course, we get some interesting results. In the joint vocabulary of the first four books of Caesar and the first six books of the *Aeneid* there are ⁷ 4090 words, while in the joint vocabulary of Laing's *Ovid* and the first six books of the *Aeneid* there are, by a most remarkable coincidence, almost exactly the same, or 4085 words, a difference of five words in favor of Ovid, which at the same time contains about seven per cent more reading matter than do the first four books of the *Gallic War*. Stated differently: only 1356 of the words in Ovid's vocabulary in this case are not found in Vergil, while in Caesar 1990 words are not found in Vergil.

In syntax Ovid is in general much simpler than Caesar. There are no long passages of indirect discourse and no highly involved and intricate sentence structure, so disheartening to the beginner. These more than counterbalance, we believe, the added difficulty

⁶ Lodge, *Vocabulary of High School Latin*.

⁷ Lodge, *op. cit.*

of Ovid's vocabulary as compared with that of Caesar's for first-year work.

The chief remaining objection, as we see it, is the feeling of many that prose must be used as a basis for first-year work and that poetry can not be an adequate substitute. They feel that the distinctions between prose and poetic diction and syntax must be developed as early as possible and must be kept clearly distinct. When we think of the manifest advantages of Ovid over Caesar from other points of view, is it worth while to insist that first- and second-year students, or even those of the third and fourth year, most of whom never go any farther, must have developed a clear-cut conception of the subtle distinctions between Latin prose and poetic diction and syntax? If it is, then may we not still, by adequate notes and typographical devices, keep these two elements distinct and thus avoid the *bête noire* of the purist in Latin prose composition? After all, the differences between prose and poetry in these respects are comparatively slight, when the great mass of usage is taken into consideration. The ordinary constructions are identical, and the student who has read a certain amount of Latin poetry will never have any difficulty in reading ordinary prose. Latin prose and poetry are both artificial, each in its way, and neither represents the standard of good colloquial usage. If we are going to give beginning students some training in oral work, as is customary, to be strictly consistent we should choose Plautus or Terence, or perhaps Petronius, as a basis.

But from whatever point of view we attack the problem, we find that certain concessions have to be made. If it is once conceded that poetry may serve as a basis for this work, then, from the point of view of language, none is better adapted than that of Ovid. He wrote in the purest Latin of the Augustan age, his style and diction more nearly approach the normal prose usage than do those of any other of the Roman poets, and he is seldom guilty of archaisms, solecisms, or ambitious artificiality of phrase, differing from Vergil in all these respects.

A great many teachers are already using the *Metamorphoses*

with good success in third-year work, and most students find it easy enough at this stage. Some years ago, while engaged in secondary school teaching, the writer substituted Ovid for Caesar in the second year of the course. In spite of the difficulties due to the fact that the ordinary book for beginners is based on Caesar, with Caesar's vocabulary, Caesar's syntax, and Caesar's range of ideas as expressed in the *Gallic War*, the writer's classes read as many pages of Ovid as former classes had been accustomed to read of Caesar, and with incomparably greater enthusiasm. While the experiment covered only two years, the response was so gratifying that it might seem worth while if others would be willing to try some similar experiments.

As matters stand, Vergil forms a rather violent break after Caesar, and most students can testify to their struggles with the first lessons of the *Aeneid*. These difficulties are largely obviated by those who have had a preliminary training in Ovid. We would suggest for the first three years of the Latin course: (1) A beginners book based on Ovid; (2) Selections primarily from Ovid; (3) Vergil. These form a consistent and unified whole, and the work of each year would prepare directly for the year following. The work of the fourth year should be in prose. It could thus be made to connect more directly with the ordinary freshman course in college, which usually includes some Cicero, Livy, or Tacitus, or selections from all three.

Professor Lane Cooper, one of the strongest friends of the classics in America today and one who estimates the value of classical culture from the point of view of the scholar in modern languages and literature, has well stated the case in a recent address.⁸ He says: "Classical studies are of vital interest to the teachers of modern literature; when these studies fail, we cannot succeed. . . . In America, it would seem that our teachers of Greek and Latin have not in recent years been so helpful to students of English. Indeed, if I may speak for myself, I have had to learn the most needful things in the domain of classical

⁸ C. W., Feb., 1920.

studies either from teachers of English or by myself. . . . We teachers of modern languages, of Shakespeare, for example, have just cause for complaint that our pupils have read Caesar and are not familiar with Ovid; since perhaps the main difficulty in the allusions of Shakespeare, and even of Milton, has ceased to exist for a student who has read portions of the *Metamorphoses*. . . . Sympathize though we may with the difficulties under which classical teachers labor in this country, it is the simple truth that, with nearly all the best cards — the most fascinating authors — in their hands, they have not known how to play the game. They continue to assign the reading of the *Gallic War*, and the orations against Catiline, which vitally interest but a few boys, and almost no girls, and they withhold Ovid, who would interest all."

With these considerations in view, we believe that some more experiments in this field might be productive of real good, if for no other reason than that by the method of trial and error we might discover means of further progress.

THE LEGEND OF AMPHION

By ALEXANDER H. KRAPPE

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In the first book of the *Argonautica* Apollonius Rhodius narrates the building of the walls of Thebes by the royal twins Amphion and Zethos, sons of Antiope, in a passage which reads as follows:

I. 735-741.

ἐν δέ οσαν Ἀντιόπης Ἀσωπίδος νίνε δοιώ,
Ἀμφίων καὶ Ζῆθος· ἀπύργωτος δέ οἱ Θήβη
κεῖτο πέλας, τῆς οὕτε νέον βάλλοντο δομαίους
ἴμενοι· Ζῆθος μὲν ἐπωμαδὸν ἡέρταζεν
οὐρεος ἡλιβάτου κάρη, μογέοντι ἑουκώς·
Ἀμφίων δέ ἐπὶ οἱ χρυσέῃ φόρμῃγγι λιγαίνων
ἥιε, δις τόσηη δὲ μετ' ἵχνα νείσετο πέτρη.¹

Very much the same story, though briefer, is repeated by Apollodorus, who says:^{2a}

παραλάβοντες δὲ τὴν δυναστείαν τὴν μὲν πόλιν ἐτείχισαν, ἐπακολουθησάντων τῷ
Ἀμφίωνος λύρᾳ τῶν λιθῶν . . .^{2b}

Pausanias, in his description of Boeotia, likewise tells the legend without noteworthy variants.³ His text reads:

¹ In it, too, were the twin sons of Antiope, daughter of Asopos, Amphion and Zethos, and Thebe still ungirt with towers was lying near, whose foundations they were just then laying in eager haste. Zethos on his shoulders was lifting the peak of a steep mountain, like a man toiling hard, and Amphion after him, singing loud and clear on his golden lyre, moved on, and a rock twice as large followed his footsteps.

^{2a} *Bibl.* III. 5. 5.

^{2b} Having succeeded to the sovereignty, they fortified the city, the stones following Amphion's lyre.

³ *Descr. Gr.* IX. 5. 6-8.

Λύκου δὲ ἐπιτροπεύοντος δεύτερον, κατίασιν Ἀμφίων καὶ Ζῆθος δύναμιν ἀγέλ-
ραντες, καὶ Λαῖον μὲν ὑπεκκλέπτουσιν οἷς ἦν ἐπιμελὲς μὴ γενέσθαι τὸ Κάδμον
γένος ἐς τοὺς ἐπειτα ἀνώνυμον, Λύκου δὲ οἱ τῆς Ἀντίοπης παιδες τῇ μάχῃ κρα-
τοῦσιν, ὡς δὲ ἐβασιλεύεσσαν, τὴν πόλιν τὴν κάτω προσφύκισαν τῇ Καδμείᾳ καὶ
Θήβας ὄνομα ἔθεντο κατὰ συγγένειαν τὴν Θήβης· μαρτυρεῖ δέ μοι τῷ λόγῳ καὶ
Ὀμηρος ἐν τῇ Ὀδύσσειᾳ·

οἱ πρῶτοι Θήβης ἔδος ἔκτισαν ἐπταπύλοιο
πύργωσάν τ' ἐπεὶ οὐ μὲν ἀπίργωτόν γ' ἔδύναντο
ναιέμεν εὐρύχορον Θήβην, κρατερώ περ ἔόντε.

ὅτι δὲ Ἀμφίων γέδε καὶ τὸ τεῖχος ἐξεργάζετο πρὸς τὴν λύραν, οὐδένα ἐποιήσατο
λόγον ἐν τοῖς ἐπεστι· δόξαν δὲ ἔσχεν Ἀμφίων ἐπὶ μουσικῇ τὴν τε ἀρμονίαν.^{2a}

Finally, there are allusions to the legend in the Latin poets Propertius and Horace, which, however, do not add new facts. They will here be cited for the sake of completeness.

Propertius I. 9. 8-10:

atque utinam posito dicar amore rudis:
quid tibi nunc misero prodest grave dicere carmen
aut Amphioniae mœnia flere lyræ?

IV. 2. 3 f.:

Saxa Citharonis Thebas agitata per artem
Sponte sua in muri membra coisse ferunt.

Horace, *Odes*, III. 11. 1-4:

Mercuri, nam te docilis magistro
Movit Amphion lapides canendo,
Tuque testudo resonare septem
Callida nervis,

^{2a} It was during Lykeus' second guardianship that Amphion and Zethos invaded the country with a band of men. And those who were anxious for the continuance of Kadmos' race withdrew Laios, and Lykeus was defeated in battle by the sons of Antiope. And during their reign they joined the lower town to Kadmeia, and called it Thebes from their relationship to Thebe. And I am borne out by the lines of Homer in the Odyssey: "Who first gave its walls and seven gates to Thebes, for though they were strong, they could not dwell in a spacious, unfortified Thebes." As to the legend of Amphion's singing and the walls being built as he played on his harp, Homer has made no mention of it in his poems. But Amphion was famous for music.

Ars Poetica, 394-6:

Dictus Amphion, Thebanæ conditor urbis,
Saxa movere sono testudinis et prece blanda
Ducere quo vellet.

As can be seen from the passage of Pausanias, Homer knew of the twin brothers and their work, but he does not mention the miraculous music of Amphion's lyre. Yet there can be little doubt that the legend is one of the oldest of Boeotian lore and in many respects one of the most interesting of the Theban legendary cycle.³

How did it originate? One of the oldest explanations is the symbolical, found apparently in Apollonius Rhodius. While Zethos staggers under the load of rock, Amphion strolls along, drawing by his song and the music of his golden lyre a slab of twice the size after him. As Sir J. G. Frazer observes, the poet "seems to have intended to suggest the feebleness of brute strength by comparison with the power of genius."⁴

However beautiful this interpretation appears from the modern and especially the poetic and artistic standpoint, it can hardly have been primitive, since allegory and symbolism themselves are the products of a fairly sophisticated society. The real origins must be sought in a different direction.

The motive of the magic music or magic song is very common in the folk-lore of most peoples. Thus ancient Greek legend knew of Orpheus "who practised minstrelsy and by his songs moved stones and trees."⁵ In the mythologies of the Northern races similar legends are not lacking. Thus in Sweden a water-sprite, the strömkarl, is said to know a tune which makes tables and benches, pitchers and glasses, old men and women, the blind and the lame and even babies in the cradle hop and dance. The Norwegian fossegrim teaches people, in return for a sacrifice,

³ O. Gruppe, *Griechische Mythologie und Religionsgeschichte*, München, 1906, p. 88.

⁴ Apollodorus, *The Library*, London, 1921, I, 339.

⁵ Apollod. I. 3. 2; cf. also Apoll. Rhod. *Argon.* I. 26; Pomp. *Mela*, II. 2.

how to play so that trees begin to dance and the water in the falls stops running.⁶

Finnish legend relates of the god Wäinämöinen, who plays his harp so wonderfully that all quadrupeds, birds and even the fish in the water hasten to him to hear his music.⁷ The eagle forgets his young in the nest. When Wipunen sings the sun, the moon, the dipper and the water stand still to listen to him.⁸ The Middle High German *Kudrun* sings of the divine art of Horant:

- 390 die tier in dem walde ir weide liezen stēn,
 die würme die dā solten in dem grase gēn,
 die vische die dā solten in dem wâge vliezen,
 die liezen ir geverte.

A similar power is given to dwarf maidens in Scandinavian ballads:⁹

The first stroke on her gold harp she struck,
 So sweetly she made it ring,
 The wild beasts in the wood and field
 They forgot whither they would spring.

The next stroke on her gold harp she struck,
 So sweetly she made it ring,
 The little gray hawk that sat on the bough,
 He spread out both his wings.

The third stroke on her gold harp she struck,
 So sweetly she made it ring,
 The little fish that went in the stream,
 He forgot whither he would swim.

Sometimes a mortal plays the magical harp, as Sir Peter in the Swedish ballad:¹⁰

He played the bark from off the high trees;
 He played Little Kersten back on his knees.

⁶ J. Grimm, *Deutsche Mythologie*, Berlin, 1875-8, I, 408; Th. Keightley, *The Fairy Mythology*, London, 1892, p. 149.

⁷ Grimm, *op. cit.*, II, 756.

⁸ *Ibid.*, III, 276.

⁹ Keightley, *op. cit.*, p. 97.

¹⁰ *Ibid.*, p. 152.

In Celtic lore, likewise, fairies have the gift of the magic music and by it lure mortals to their abodes, making them forget their earthly obligations.¹¹

Russian legend tells of the merchant-hero Sedko who plays the harp on the shore of Lake Ilmen; the first and second days the waters of the lake become agitated; on the third the king of the lake appears on the surface and makes him rich.¹² With the same harp he can stir the sea to its depth and cause shipwrecks and floods.¹³ In a White Russian tale the hero plays the reed-pipe so that the oxen stop grazing, the birds keep silent and the frogs cease croaking. When he plays doleful melodies, forest and heath begin to weep and the sky sheds tears; but when he plays gay tunes he makes the little children dance and also the horses, the bushes and the forest; even the stars and the clouds leap and laugh.¹⁴

In a Modern Greek tale a flute is mentioned which makes the mountains and woods dance.¹⁵ In Tartar heroic legend a girl sings so wonderfully that the birds and animals of the forest approach and listen.¹⁶ Mountain gnomes in Switzerland play a magic song which makes animals and inanimate objects dance.¹⁷ Ghosts haunting old buildings¹⁸ and wild women of the forest¹⁹ make peasants and herdsmen forget their duties and listen to their song.

Above all, the motive of the magic music occurs in a widely known Märchen type²⁰ whose hero is given an instrument

¹¹ *Ibid.*, pp. 386, 399, 415; P. Sébillot, *Contes populaires de la Haute Bretagne*, Paris, 1880, pp. 7 and 42.

¹² A. Rambaud, *La Russie épique*, Paris, 1876, p. 145.

¹³ *Ibid.*, p. 151.

¹⁴ *Zeitschrift des Vereins für Volkskunde*, XXII, 417.

¹⁵ J. G. v. Hahn, *Griechische und albanesische Märchen*, München u. Berlin, 1918, I, 189.

¹⁶ E. L. Rochholz, *Deutscher Glaube und Brauch im Spiegel der heidnischen Vorzeit*, Berlin, 1867, I, 259.

¹⁷ Henne-Am Rhyn, *Die deutsche Volkssage im Verhältnis zu den Mythen aller Zeiten und Völker*, Wien u. Leipzig, 1879, p. 522.

¹⁸ W. Mannhardt, *Wald- und Feldkulte*, Berlin, 1904, I, 43.

¹⁹ *Ibid.*, I, 101.

²⁰ K. H. M. No. 110; A. Aarne, *Verzeichnis der Märchentypen*, Helsinki, 1910, type 592.

The like was never known,
 So full of mirth and mickle joy
 That whenso'er it's blown
 All living creatures that shall hear
 The sweet and pleasant sound
 Shall not be able to forbear
 But dance and skip around.²¹

In all these versions the motive of the magic music is not connected with the building of city walls. For such a connection of two themes we must again turn to Ancient Greece.

On the akropolis of Megara there existed an Apollo cult centering around the tradition that Apollo had built the walls of the citadel. One stone was said to have retained musical qualities because the god had placed on it his lyre during the work.²²

The Megarians appear to have carried this cult and the legend to their colony on the Golden Horn; here Apollo and Poseidon were credited with the miraculous wall-building.²³ Apollo and Poseidon as wall-builders occur also in the legendary cycle of Troy, though there is no mention made of the magic music.²⁴ According to another Theban legend, the city walls were not built by Amphion but by Kalydnos, that is, Beautiful Singer. O. Gruppe justly remarks that Apollo at Troy and probably also at Eutresis in Boeotia piled up the stones by the music of his lyre.²⁵

Gruppe suggests that Apollo as the deity personifying harmony and civic order was said to have built city walls, because civic order is the best protection and safeguard of a municipality. This interpretation is merely the old symbolical explanation in modified form. It does not account for the fact that in the Theban legend Amphion, about whose functions as a divinity of harmony and civic order nothing is known, takes the place of Apollo. The problem must be considered from a different angle.

²¹ F. Liebrecht, *Zur Volkskunde*, Heilbronn, 1879, p. 484.

²² Pausanias, I. 42. 2; Ovid. *Metam.* VIII. 17.

²³ Hesych. *Mil. F. H. G.* IV. 148. 12.

²⁴ Gruppe, I, 305.

²⁵ *Ibid.*, I, 88.

Amphion and Zethos are twins; that is, they play much the same rôle as the Spartan founders of the royal dynasty and Romulus and Remus in Roman legend. As Dr. Rendel Harris conclusively proved, the legends of twin founders of settlements and dynasties go back to ancient twin superstitions and twin sanctuaries which in due time became the refuge of settlers who for various reasons had been obliged to leave their homes.²⁶ If Apollo then plays an important part in the traditions of wall-building, it is not on account of his functions as god of civic order, but because of his character as a twin or Dioscure.

Furthermore, the Apollo cult in Greece was very probably carried there by the Achean immigrants coming from the North.²⁷ It is known soon to have replaced that of native twin divinities;²⁸ hence the likelihood that in the legends of Megara and Troy Apollo's part is really a secondary development and that originally a twin couple resembling Amphion and Zethos or the Peloponnesian twin couples was credited with the founding of those cities and the erection of their walls. This theory is corroborated by the fact that generally two wall-builders are mentioned, Apollo being accompanied by Poseidon.

This solution would not, however, explain also the motive of the magic music, the latter never being connected, as far as we know, with Disocurism, except in Greek legends. Looking more closely into the works of Greek writers, we meet with several facts which must be considered as related to the Theban legend.

Speaking of the rebuilding of Messene by the army of Epaminondas, Pausanias relates how the city walls were constructed under the flute-playing of the Boeotians and Argives.²⁹ Likewise Plutarch tells how the long walls of Athens were torn down by Lysander at the sounding of music.³⁰

These two instances clearly belong to a wide-spread custom,

²⁶ R. Harris, *The Cult of the Heavenly Twins*, Cambridge, 1906; *Boanerges*, Cambridge, 1913.

²⁷ Harris, *Cult.* p. 139; *The Ascent of Olympus*, Manchester, 1917, pp. 35 ff.

²⁸ *Journ. of Hell. Stud.* XXXV, 1915, p. 69. *Folk-Lore*, XXXIV, 194 ff. *CLASSICAL JOURNAL*, XVIII, 502 ff.

²⁹ Pausanias, IV. 27. 7.

³⁰ *Vitae paral.*, *Lysander*, cap. 19.

that of the building-song of which many specimens have been preserved from all ages. Thus a Chinese building-song goes back to the twelfth century before our era, giving an interesting picture of the construction of an imperial palace.³¹ Another such song, likewise Chinese, of the year 745 B.C. mocks at a defeated general.³² In Palestine the friends and neighbors come to work with the professional masons in the construction of private houses, singing rythmical stanzas. Accompanied by these songs, the work progresses very rapidly.³³ In Asia Minor the inhabitants used to be obliged by custom to work in the construction of public enterprises, roads, bridges, barracks, etc. Each community had to furnish a fixed number of workmen who received no pay. To keep these people in good humor, music had to accompany their labor.³⁴ It is probable than an old Phrygian stone sculpture representing workmen at a construction and two musicians with a third man holding a monkey, pictures this *corvée*. At any rate, it is certain that the custom did not originate with the Turkish rule, but goes back to ancient times.³⁵ Stone-carriers still sing in Egypt, India, the Southern States and among the African negroes. Dalman, toward the end of the last century, heard songs which were sung by the workmen who carried stones and built the walls of Jerusalem.³⁶

These facts, especially the report of Pausanias which relates a historical event of the fourth century B.C., make it sufficiently clear that work-songs were common in Greece at the construction of fortresses and buildings. The legend of Amphion is but the poetical rendering of this custom. "The tones of Amphion's lyre built the walls of Thebes" was interpreted by the old motive of the magic power of music, hence the myth. Truly another and a good example of how custom, if not ritual, leads to myth and legend.

³¹ Karl Bücher, *Arbeit und Rhythmus*, Leipzig, 1902, p. 245.

³² *Ibid.*

³³ *Ibid.*, p. 265.

³⁴ J. van Lennep, *Travels in the little known parts of Asia Minor*, London, 1870, II, 138.

³⁵ Bücher, *op. cit.*, pp. 267-268.

³⁶ G. H. Dalman, *Palästinischer Diwan*. Leipzig, 1901, pp. 59-63.

VERGILIAN ALLUSIONS IN THE NEW ENGLAND POETS

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American poetry originating as a branch of English literature perpetuated classical tradition. During its earlier periods it offers ample material for a chapter on Vergilian echoes by way of supplement to recent studies of Vergil's influence on the English poets. Our New England writers especially, add their evidence to prove how "deep in the general heart of man his power survives." Nurtured in a classical curriculum they derived many of their themes from the ancients; they adapted to the English tongue the heroic measure of antiquity, but their greatest debt appears in the formation and adornment of a style developed through intimate familiarity, not only with the subject, but also with the language of the Greek and Latin poets. "How limpid seems the thought, how pure the old wine of scholarship (says Lowell) that has been settling for so many generations in those silent crypts and Falernian amphorae of the Past!" (*A Library of Old Authors.*)

Longfellow's lifelong love of Italy is many times expressed. As a youth of twenty, standing at dead of night in the Roman Forum, he had no need to "conjure up the past, for the past had already become identified with the present." "It was," he continues, "before me in one of its visible and most majestic forms. The arbitrary distinctions of time, years, ages, centuries were annihilated, I was a citizen of Rome! . . . Mighty is the spirit of the past amid the ruins of the Eternal City!" Half a century later in recalling this pilgrimage "Outre Mer," he speaks of the treasure he then brought from Italy, "memories and impressions, a kind of golden atmosphere" which ever after "illum-

inated" his life. He might have said with his own Michael Angelo:

"I breathe in Rome an atmosphere
Heavy with odours of the laurel leaves
That crowned great heroes of the sword and pen
In ages past. I feel myself exalted
To walk the streets in which a Virgil walked."

(Michael Angelo, Part 2, Scene 1, Monologue.)

At fifteen Bryant was translating "Virgil's glowing lines," as he calls them in a letter to his brother, into heroic couplets; and when he had passed seventy he undertook the English version of Homer that occupied him for six years.

Holmes had a whimsical facility for weaving classical quotations into his verse until, to use his own words:

"Our poor English striped with foreign phrase,
Looks like a zebra in a parson's chaise."

Even Emerson who enjoyed "an original relation to the universe" could say "the foregoing generations beheld God and Nature face to face, we, through their eyes."

Whittier, whom we count least learned in the lore of ancient lands, writes in *Miriam*:

"We loved
The muses' haunts, and all our fancies moved
To measures of old song."

He, too, used sometimes to employ a foreign word:

"To garnish the story with here a streak
Of Latin, and there another of Greek."

Vergil was perhaps the only Roman writer whose work he read in the original. At any rate no other ancient poet is so lovingly characterized by him.

Bayard Taylor,* the traveller, who

". . . at the threshold of the world had lain,
Gazed on its glory, heard the grand acclaim

* For the purposes of this study Bayard Taylor is included with the New England poets on account of his literary kinship.

Wherewith its trumpets hail the Sons of Fame,"
(An Epistle from Mount Tmolus.)

had felt his soul stirred by the "grandeurs august of the past that is fled." Even more than Italy, the land of Greece had cast her spell upon him. His *Lost Caryatid* embodies a modern Athenian legend, one of the archaeological myths that are wont to cluster about old ruins. The maidens of the porch of the Erechtheum make lament for their lonely sister in far off London, and she in turn answers their song. The poem ends:

"Truth finds her second birthplace, not her grave,
 On our Acropolis."

These poets of ours could all exclaim with Lowell, "How large is the space occupied in the maps of the soul by little Athens and powerless Italy! They were great by the soul, and their vital force is as indestructible as the soul (*The Function of the Poet*).

Bryant, Whittier and Taylor allude to Vergil's tomb by bright Parthenope. In the *Child's Funeral*, Bryant writes:

"Vesuvius smokes in sight, whose fount of fire,
 Outgushing, drowned the cities on his steeps;
 And murmuring Naples, spire o'er topping spire,
 Sits on the slope beyond where Virgil sleeps."

Whittier, in a poem entitled *Naples*, addressed to Robert C. Waterson of Boston on the death of the same daughter of whom Bryant wrote the lines just quoted, says:

". . . near her sweetest poet's tomb,
 The land of Virgil gave thee room
 To lay thy flower with her perpetual bloom!"

In his ode to Goethe, Taylor writes:

"The purple Tyrrhene Sea
 Not murmurs Virgil less, but him the more."

Doctor Holmes paraphrases and expands Horace's beautiful characterization of Vergil (*Sat. I, 5, 44*), in writing of a dear friend:

"A whiter soul, a fairer mind,
 A life with purer course or aim,

A gentler eye, a voice more kind,
We may not look on earth to find."

(*In Memory of John and Robert Ware.*)

In a poem in honor of Bryant's seventieth birthday he links the names of Vergil, Dante, and Tennyson, and makes them with Homer, symbolic of all the poets of past ages:

"And England's heavenly minstrel sits between
The Mantuan and the wan-cheeked Florentine."

In his description of *The Study*, whose "dark shelves no house-wife hand profanes," Dr. Holmes shows himself a true bibliophile in his explicit mention of the most magnificent of English editions of our poet:

"In those square sheets the songs of Maro fill
The silvery types of smooth-leaved Baskerville."

Whittier describes Pastorius, his Pennsylvania pilgrim, as one who could:

". . . baffle Babel's lingual curse
And speak in Bion's Doric, and rehearse
Cleanthes' hymn or Virgil's sounding verse"

v. 213 ff.

There are three experiments in the translation of Vergil, no one of them a work of distinction, but each an evidence of love. At fifteen, Holmes and Bryant tried their hands at some of the most picturesque passages in the *Aeneid*; at sixty-three Longfellow was inspired by a lecture on Vergil to render the first *Eclogue* into English hexameters. Dr. Holmes allowed these "first verses" of his to appear among his collected poems so that other young writers might "take encouragement . . . from the rudimentary attempts of the half-fledged poet." He prefaced them with the remark that "A chick before his shell is off his back is hardly a fair subject for severe criticism." The lines are from Vergil's description of the calming of the storm (*Aeneid I*, 127-156). The translation is in pentameter couplets and is not without merit. Holmes' "kindly critic" is right in feeling that this one line at least "showed a poetical quality" (l. 153):

"The boiling ocean trembled into calm."

Bryant likewise attempted the passage on the storm (*Aeneid* I, ll. 19 ff.). An extract from his lively school-boy effort is published in Park Godwin's life of the poet, and the biographer remarks that "the account of Polyphemus (*Aeneid* 3, 618 ff.) is even more spirited."

In a series of autobiographical notes written in extreme old age, Bryant gives the following delightful account of his introduction to the study of Vergil. His mother's brother, the Reverend Doctor Thomas Snell, was his tutor. After a rapid survey of the Latin grammar and a perusal of the once popular *Colloquies* of Calvin's teacher, Corderius (1480-1564) he entered upon the New Testament in Latin. "Once," he says, "while reciting my daily lesson to my uncle, he happened to turn to a part of the volume several pages beyond where I had been studying. He read the text; I gave the English translation correctly, answered all his questions respecting the syntax, and applied the rules. He then perceived that the passage before him was not the one I had studied, and laying aside the book immediately put me into the *Aeneid* of Virgil, which I found much more difficult, requiring all my attention." The incident is an apt illustration of the proper handling of a gifted student. While Bryant was occupied with the *Aeneid*, his father wrote to him advising that he translate "some portion of it into English verse." The passages just mentioned give evidence that he complied with this paternal request and a metrical epistle to his elder brother further describes his Vergilian reading.

"Late you beheld me treading labor's round
To guide slow oxen o'er the furrowed ground;

But now I pore o'er Virgil's glowing lines
Where, famed in war, the great Aeneas shines;
Where novel scenes around me seem to stand,
Lo! grim Alecto whirls the flaming brand.
Dire jarring tumult, death and battle rage,
Fierce armies close, and daring chiefs engage;

Mars thunders furious from his flying car
 And hoarse-toned clarions stir the raging war.
 Nor with less splendor does his master hand
 Paint the blue skies, the ocean, and the land;
 Majestic mountains rear their awful head,
 Fair plains extend, and bloomy vales are spread.
 The rugged cliff in threatening grandeur towers,
 And joy sports smiling in Arcadian bowers;
 In silent calm the expanded ocean sleeps,
 Or boisterous whirlwinds toss the rising deeps;
 Triumphant vessels o'er his rolling tide
 With painted prows and gaudy streamers, glide."

Longfellow's version of the first *Eclogue* is interesting principally because of its metre, the English hexameter, which he had adapted to the uses of our language in his beautiful idyll *Evangeline*, and which he subsequently employed in several of his longer poems. His earliest experiment in its use was made about 1837 when as a young man of thirty he undertook to translate the Swedish hexameters of Bishop's Tegnér. In commenting upon his own version of Tegnér's *Children of the Lord's Supper*, he made the following significant observations regarding the very metre for which he was soon to become so well known:

"I have preserved even the measure, that inexorable hexameter, in which it must be confessed the motions of the English muse are not unlike those of a prisoner dancing to the music of his chains; and perhaps, as Dr. Johnson said of the dancing dog, 'the wonder is not that she should do it so well, but that she should do it at all.'"

Six years later in a letter to Hawthorne, who had shown great interest in the composition and publication of *Evangeline*, Longfellow wrote:

"This success I owe entirely to you, for being willing to forego the pleasure of writing a prose tale which many people would have taken for poetry, that I might write a poem which many people take for prose."

Oliver Wendell Holmes, comparing *Evangeline* with its German model, *Hermann und Dorothea*, makes this comment upon the meter:

"The hexameter has often been criticized, but I do not believe any other measure could have told that lovely story with such effect, as we feel when carried along the tranquil current of those brimming, slow-moving, soul-satisfying lines. Imagine for one moment a story like this minced into octosyllabics. The poet knows better than his critics the length of step which best befits his muse."

Bayard Taylor employs the dactylic hexameter in *Home Pastorals*.

In addition to direct translations which are after all insignificant in number and of minor importance, Vergil's wider influence appears in a large number of quotations employed to illustrate and embellish thought, in the frequent use of expressions which by long or loving repetition have become poetic commonplaces, and in the humorous misuse of Vergilian phrases that enlivens the pages of Dr. Holmes and of the *Biglow Papers*.

The following allusions and parallels are arranged in their Vergilian order rather than by author, i. e. first, quotations from the *Eclogues*; second, quotations from the *Georgics*; and third, quotations from the *Aeneid*, arranged according to the sequence of the several books. An exception has been made in the case of quotations occurring in the *Biglow Papers* which are given together at the end.

A suggestion of *Eclogue* 1, 54, *Hyblaieis apibus*, occurs in Whittier's:

"Thoughts and fancies, Hybla's bees
Dropping sweetness,"

in a little poem entitled *Remembrance*.

Allusions to the Golden Age of the fourth *Eclogue*, the better world in which the oppressed shall go free and wars cease unto the ends of the earth, are particularly numerous in the Abolitionist poets, who like Vergil wrote at a time of grave national stress. The most striking reference to the Messianic *Eclogue* is found in a Harvard anniversary poem by Oliver Wendell Holmes:

"Who but the poet, he whose nicer sense
No film can baffle with its slight defense,
• • • • •

Who, while the storm wind waits its darkening shroud,
 Foretells the tempest ere he sees the cloud,—
 Stays not for time his secrets to reveal,
 But reads the message ere he breaks the seal.
 So Mantua's bard foretold the coming day
 Ere Bethlehem's infant in the manger lay;
 The promise trusted to a mortal tongue
 Found listening ears before the angels sung."

And Whittier in addressing Ben Jonson links Vergil's *Saturnia regna* with the Elizabethan poet's *Age of better metal*.

"O poet rare and old!
 Thy words are prophecies;
 Foreward the age of gold,
 The new Saturnian lies.

The universal prayer
 And hope are not in vain;
 Rise, brothers! and prepare
 The way for Saturn's reign."

It is not, of course, necessary to refer all references to the Golden Age to Vergil, but one strongly suspects that his *gens aurea* suggested most of them.

In the *Panorama* Whittier writes:

". . . bring men of antique mould,
 Like the grave fathers of your Age of Gold;"

and in his lines entitled *Among the Hills*,

"O Golden Age, whose light is of the dawn,"

and again in *My Triumph*:

"A dream of man and woman
 Diviner but still human,
 Solving the riddle old,
 Shaping the Age of Gold!"

and in *The Golden Wedding at Longwood*,

"The Golden Age, old friends of mine, is not a fable now."

Bryant, in the poem entitled *Earth*, uses the same poetic commonplace:

"Dost thou wail
For that fair age of which the poets tell?"

In the *Spanish Student* (Act 3, Scene 3), Longfellow makes use of a Vergilian tag from *Eclogue 4, 6*:

"To renew again
The Age of Gold and make the shepherd swains
Desperate with love, like Gaspar Gil's Diana
'Redit et Virgo!'"

The *Saturnia regna* of the same line appears in *King Robert of Sicily*. (*Tales of a Wayside Inn*):

"Days came and went and now returned again
To Sicily the old Saturnian reign."

In the *Masque of Pandora* disaster is distilled upon the earth

"So that disease and pain
O'er the whole world may reign,
And never more return the Age of Gold."

In *The Golden Legend* (*Miracle Play*, Part 4) Longfellow alludes both to the Virgin and to Saturn's rule,

"Iam reddit et Virgo, redeunt Saturnia regna" (*Ecl. 4, 6*)
in the lines,

"Peace and good-will among all men,
The Virgin has returned again,
Returned the old Saturnian reign
And Golden Age once more."

Lowell's references to the Golden Age are not specifically Vergilian. In an *Ode* describing the poet, he writes:

"He did not sigh o'er heroes dead and buried,
Chief-mourner at the Golden Age's hearse,
Nor deem that souls whom Charon grim had ferried
Alone were fitting themes of epic verse."

In *Science and Poetry* the following fine figure occurs:

". . . at a touch,
The Age of Wonder is renewed again,
And to our disenchanted day restores

The Shoes of Swiftness that give odds to Thought,
The Cloak that makes invisible."

Two lines from an *Ode for the Fourth of July 1876* conclude his references to the *gens aurea*:

"The present still seems vulgar, seen too nigh;
The golden age is still the age that's past."

Bayard Taylor reproduces a passage from the sixth *Eclogue*, lines 44 and 45:—

"Hylan nautae quo fonte relicturn
Clamassent, ut litus 'Hyla, Hyla' omne sonaret"

at the conclusion of his poem entitled *Hylas*,

"And when he called, expectant, 'Hylas! Hylas!'
The empty echoes made him answer,—'Hylas!'"

Parallels to the *Georgics* are neither numerous nor close. In *Catawba Wine* Longfellow may have in mind the *exesae . . . arboris antro* of *Georgic* 4, 44, when he writes:

"As hollow trees are haunts for bees
Forever going and coming."

Bryant's description of the bee who

". . . hides his sweets as in the Golden Age
Within the hollow oak,"

in *The Prairies* may possibly suggest the same passage. In *Amalfi* Longfellow mentions the *rosaria Paesti* (*Georgic* 4, 119):

"Paestum with its ruins lies,
And its roses all in bloom
Seem to tinge the fatal skies
Of that lonely land of doom."

A line from Dr. Holmes' *Poem for the Dedication of the Fountain at Stratford-on-Avon, Presented by George W. Childs of Philadelphia*, may also be quoted in this connection:

"Where Paestum's rose or Persia's lilac blooms."

In the passage from *Evangeline* (ll. 155 ff.):

"Bees with prophetic instinct of want,
had hoarded their honey
Till the hives overflowed,"

Longfellow may be reminiscent of *Georgic* 4, 156 and 157.

"Venturaeque hiemis memores, aestate labore
Experiuntur et in medium quaesita reponunt."

Longfellow's phrase in *The Flowers*:

"Others, their blue eyes with tears o'erflowing,"
recalls the *narcissi lacrimam* of *Georgic* 4, 160 and

"The rich music of a summer bird
Heard in the still night with its passionate cadence,"

in the *Spirit of Poetry* may reflect some such description of *Philomela* as that in *Georgic* 4, 515:

"at illa
Flet noctem, ramoque sedens miserabile carmen
integrat."

In distinction to these faint and perhaps fanciful echoes of the *Georgics*, reminiscences of the *Aeneid*, particularly of the earlier books, are both numerous and distinct.

(*To be continued*)

Notes

[All contributions in the form of notes for this department should be sent direct to John A. Scott, Northwestern University, Evanston, Ill.]

THE SIMILE OF THE VULTURES IN THE ODYSSEY

SECOND NOTE

In a note published in the CLASSICAL JOURNAL for March 1925 I contended that Homer could not have described the vulture as swooping down and scattering the small birds. The description is utterly false and does not in any way fit the vulture, a foul, hideous bird, tearing the raw flesh of the dead or dying and helpless men or animals. Hence Homer must have meant by *aiγυπίος* some other bird, such as the hawk or falcon, which does exactly what Homer represents the *aiγυπίος* as doing.

The question has now been settled by Autran without any reference to Homer, but entirely confirming Homer's accuracy of observation in Anatolia. In Anatolia and in Central Asia the *aiγυπίος* is the Vedic *rjipyā*, the divine eagle or falcon, which sits on the tree of life wherein are remedies for all maladies.

Autran in a long article in *Babyloniaca* (*Babyloniaca* VIII, fasc. 3-4, "La Grèce et l'Orient ancien," p. 153) shows that the Homeric *aiγυπίος* is the divine *rjipyā*. At a glance I saw the truth and the antiquity of Homer proved by this identification.

As in Central Asia so in Homer this was the holy bird, the falcon, hawk, or eagle. It is not a loathsome vulture dripping with blood sitting on some dead animal, but a true swooping bird, which by its sudden pounce from the sky or tree terrifies and scatters the little birds. In Anatolia it is most likely to be a species of hawk or falcon. The vultures sit near a dead or dying animal or man, approach gradually, and when satisfied that all is safe and no resistance need be dreaded, begin to tear the animal and present the most loathsome appearance conceivable, and there are never any small birds to scatter at their approach.

In *Iliad* VII, 59 Athena and Apollo are compared to two *aiγυπίοι*

sitting on the lofty tree of the god, pleased with men and with the prospect of peace. This is a picture of heavenly peace and joy; they are like the *rjipyā* sitting on the sacred tree of life. I have never seen a vulture in all Anatolia sitting on a tree, but I have often seen hawks thus sitting. The opposing Homeric hosts sit on the ground, and everything speaks of peace: this is a very ancient picture, non-Hellenic and pre-Hellenic. A vulture has no place there, but a hawk would sit on a tree and watch the crowd of men.

Although the smaller species of vulture is called by moderns the Egyptian vulture, and is not so commonly seen in Anatolia as the ordinary vulture, yet Egypt derived its name, not from the hated vulture but from the sacred hawk or falcon. In the lowest stratum under the temple of Artemis at Ephesus there was found an image of the goddess clasping two hawks or falcons in her two arms: they are her sacred birds.

As usual, from a different point of view, we find Homer never incorrect, and often giving a startlingly accurate picture of Anatolian custom or a survival of very ancient Asian religious ideas.

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FREE LUNCH IN HOMER

One suspects sometimes that the venerable bard Homer laughs quietly as he strolls the Elysian Fields to hear himself so excessively "theed" and "thoud." That Homer had a sense of humor needs no demonstration for a reader who has considered attentively the Odysseus-Calypso-Hermes scene, not to mention the close of the first book of the *Iliad*. So too, Homer does not disdain to echo the language of everyday life. It would be fanciful to see a phrase of colloquial color in every Homeric tag that approaches our modern idiom. But all things are in father Homer, and we are not surprised to hear him using our very feminine adverb "awfully," as in Hera's quarrel with Zeus, a passage almost too familiar for quotation: "I'm awfully afraid you've been concocting plans with silver-footed Thetis." Herodotus "prevents" B. L. T.'s "so-called human race," as Professor Scott very amusingly pointed out in a recent issue of CLASSICAL JOURNAL. And Alcinous, who gets up a "bridge" for Odysseus on the day following his arrival, uses language which very suspiciously recalls our "quick lunch." The

phrase "lovely dinner" is used to describe the result of this hasty preparation, (*θοὴν . . . δαιτα.* *δαιτ' ἐρατευόν.* *Odyssey VIII,* 38 and 61). Apparently the courtesy of those who received a banquet in Homer was not outdone by the enthusiasm (or hypocrisy) of modern gushers, who permit worse gastronomic inflictions, attended as well by after-dinner speaking.

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ON CICERO'S CATO MAIOR

§ 25

Edepol, senectus, si nil quicquam aliud viti
Apportes tecum, quom advenis, unum id sat est,
Quod diu vivendo multa, quae non volt, videt.

In the second line of this passage, the subjunctive is commonly interpreted as marking a future condition; and it is noted further that this form of sentence is more frequent when the subject of the *si*-clause is the indefinite second singular.

Such treatment of the passage involves unnecessary difficulty. The lines are quoted from Caecilius Statius, who belongs to the period of early Latin. At that time the present subjunctive was used freely for the present contrary to fact;¹ and that interpretation fits perfectly here: "By Jove, old age, if you *brought* no other disadvantage with you, when you come, this one thing is enough," etc.

The combination of subjunctive *si*-clause with indicative main clause is very common, when, as here, the *si*-clause is concessive.²

§ 26

. . . . ut ea ipsa mihi nota essent, quibus me nunc
exemplis uti videtis.

The standard rendering of the relative clause in this passage makes *exemplis* a predicate ablative: "which you now see me using as examples." This indeed is possible enough; but it fails to reckon with

¹ For abundant illustration, see the *American Journal of Philology*, XXII, 297 ff.

² See the University of California Publications in *Classical Philology*, VII, 159.

the fact that an antecedent noun often is attracted into the relative clause. On that basis, the meaning would be: "so that these very examples became known to me, which you now see me using."

In Livy particularly, this sort of construction is common; *e. g.*

xxi, 32.5: Ipse . . . Genuam repetit, *eo* qui circum Paduam erat *exercitus* Italiam defensurus.

Here the antecedent noun is torn away from *eo* and made to agree with *qui* in the relative clause: "intending to defend Italy with that army which was operating near the Po."³

Ciceronian examples are not numerous, but the following is a case in point:

Tusc. Disp. i. 37: . . . inde ea, quae meus amicus Appius *rekopavreia* faciebat.

The discussion in this passage has to do with the common belief regarding life in the underworld, and Cicero says: "hence the necromancy which my friend Appius used to practice." In the Latin, the antecedent noun is separated from *ea* (nominative), and appears as an accusative in the relative clause.

§ 28

. . . quod euidem adhuc non amisi, et videtis annos.

The relation marked by *et* in this phrase has been made the subject of some discussion. It is, of course, mere paraphrase to render the last three words "in spite of my years." And there is something very wooden in the interpretation of *et* as standing for *et tamen*. Compare the following:

Pliny. *Ep.* iii. 5. 17: Referebat ipse potuisse se . . . vendere hos commentarios Largio Licino quadringentis milibus nummum, *et* tunc aliquanto pauciores erant.

It will be noted here that *et* does not continue the indirect discourse, but appends a comment of the writer of the letter. Probably nearly every reader would feel it somewhat incongruous, under these circumstances, to force upon *et* the interpretation "and yet."

It seems likely that, in both passages, this method of approach does not bring out the real feeling of the writer. What that feeling was

³ So *ibid.* xxi. 29.6.

perhaps is indicated by sentences of sarcastic type, like the following:

Juvenal, i. 74: *Probitas laudatur — et alget.*

Here, too, one might talk of "an adversative relation," but it would be absurd to say that *et* is used in the sense of *et tamen*. The genius of the sentence is quite different; the sting is accentuated by the anacoluthic effect marked by the dash, the pause being of the slightest.*

So, without sarcasm, in the Ciceronian sentence above: "which I for my part have not lost — and you see my years."

§ 30

. . . quamquam est id quidem senile aetatique nostrae conceditur.

In this passage the verb *concedo* clearly is used in one of its less common meanings. It is not a question of granting a privilege to the old, but rather of making allowance for a failing on the basis of old age. This point may be brought out even more clearly in connection with another Ciceronian passage:

Tusc. Disp. ii. 19: *Aspice Philoctetam, cui concedendum est gementi.*

Here is a hero in such a plight that we must draw the mantle of charity over his breakdown in morale. Again, it is not a question of "allowing" him to do something, but of making allowance for his action.

So, in the case first cited, we may render: "although that indeed is an old man's trick and condoned at my time of life."

§ 43

. . . audisset a Thessalo Cinea esse quendam Athenis, qui se sapientem profiteretur, eumque dicere omnia, quae faceremus, ad voluptatem esse referenda.

It is hard to believe that this sentence is as feeble as the commentators represent it. In view of the fact that Athens was the home of philosophy, it would not be very original or striking to say: ". . . there was a man at Athens, who professed to be a philosopher;" and the effect is by no means improved by interpreting *-que*

* Cf. Tacitus, *Hist.* i. 22 (*et retinebitur*), and l. 57 (*et avaritia*).

in the sense of *et tamen*. The writer's intent seems to be missed at every point.

As a matter of fact, Epicurus claimed to be much more than a rank-and-file philosopher. The term *sapiens* may mean also the ideal sage of a school of philosophy, and in this special sense Epicurus accepted the name as applicable to himself and his favorite disciple Metrodorus. Indeed his pupils are said to have approached him on bended knee; and Cicero elsewhere notes that they regarded him as a god.⁵

If *sapiens* may be thus understood in the passage now under discussion, all difficulty disappears: ". . . there was a man at Athens, who professed to be a paragon among philosophers, and *he* said that all we do must be referred to the standard of pleasure."

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MACROBIUS ON DIDO

In the difference of opinion between my friends, Professor Knapp and Professor Ogle, about Vergil's picture of Dido,¹ *non nostrum tantas componere litas*. But when Professor Ogle writes, p. 264, "Nor is there any evidence whatsoever that any Latin writer after Vergil looked upon her [Dido] as the monster Fowler would make her out, one wonders if his statement should not be qualified by a reference to Macrobius, *Sat. V, 17, 5*,² which I stumbled upon recently in verifying a reference. After saying that the Medea episode of the *Argonautica* of Apollonius gave Vergil his idea of almost the whole fourth book of the *Aeneid*, the author continues: "Quod ita elegantius auctore digessit, ut fabula *lascivientis* Didonis, quam falsam nouit uniuersitas, per tot tamen saecula speciem veritatis obtineat, et ita pro vero per ora omnium uolitet, ut pictores factoresque, et qui figmentis liciorum contextas imitantur effigies, hac materia uel maxime in effigiandis simulacris tamquam unico argumento decoris utantur, nec minus histrionum perpetuis et gestibus et cantibus celebretur. Tantum ualuit pulchritudo narrandi, ut omnes Phœnissæ castitatis concii, nec ignari manum sibi iniecissem reginam, ne patetur damnum pudoris, coniueant tamen fabulae, et intra conscientiam

⁵ *Tus. Disp.* i. 48.

¹ CLASSICAL JOURNAL, XIX, 207 and XX, 261.

² Ed. Eyssenhardt, Teubner Text, 1893.

ueri fidem prementes malint pro uero celebrari, quod pectoribus
humanis dulcedo fingentis infudit."

The present writer must admit that Professor Ogle's interpretation seems more in harmony with the tone of the *Aeneid*, but apparently there were in ancient times those who agreed rather with Professor Knapp.

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A NOTE ON THE GREEK TEXT OF ST. JOHN XII 7

St. John XII 7 is a well-known *crux interpretum*. The Received Text reads: ἀφεσ αὐτήν εἰς τὴν ἡμέραν τοῦ ἐνταφιασμοῦ μου τετήρηκεν αὐτό. Modern critics (Westcott-Hort; Brandscheid; Vogels) are agreed, however, that the original reading is ἀφεσ αὐτήν, ἵνα εἰς τὴν ἡμέραν . . . τηρήσῃ αὐτό. The punctuation is of course uncertain. Some editors make a semicolon or a full stop after *αὐτήν*, taking *ἵνα* elliptically. That is a minor point and does not affect the sense.

This second reading taken for granted, the crux lies in the aorist subjunctive after *ἵνα*. Here the commentators fall roughly into two classes. Those of Class I translate: "Let her alone, (in order) that she may (not give away to the poor this ointment of which she has just used a portion for the anointing of my feet, but) *keep it* for the day of my embalmment." Such is Meyer's paraphrase and Westcott inclines to this view which supposes that only a part of the ointment was used by Mary. The King James V. coincides with the Douay (based on the Vulgate) in rendering: "Let her alone: against the day of my burying hath she kept this," *τετήρηκεν*. But the Revisers of 1880 saw fit to introduce two changes; one in the text: "suffer her to *keep it* . . ." with this alternative in margin: "let her alone: it was that *she might keep it* . . ." Mr. Goodspeed's translation is essentially the same: "Let her alone; let her *keep it* for the day of my funeral." This version is grammatically possible, *τηρήσῃ* being in that case what modern grammarians call the complexive (Gildersleeve) or resultative (Burton) or constative (Moulton p. 175) aorist. There is the inconvenience, however, that the sacred narrative seems to suggest but one conclusion, namely, that the *whole* contents of the flask were used up by Mary; moreover, the mention of the pound by St. John and the charge of waste by Judas seem to point in the same direction. So Vincent, who holds

by τετήρηκεν. Field is even stronger in his comment: "It is impossible to get over the palpable absurdity of our Lord's desiring to be kept for the occasion of his burial that which had already been poured out upon his living person" and which, we may add, He knew Mary would find no time in the brief interval between His death and His burial to use upon His body. St. Luke XXIII 56 and XXIV 1.

For reasons such as these a second class of exegetes translates thus: "suffer her to *have kept* it" or "suffer that she *may have kept* it." So Westcott who says: "The idiom by which the speaker throws himself into the past and regards what is done as still a purpose, is common to all languages."

I will not question the value of this comment as a general observation, but I have often wondered why recourse may not be had in elucidating this text to a Greek idiom referred to (after Gildersleeve, 288, I presume) as "future ascertainment." Goodwin (MT. 92; 93; 103) shows that after verbs of fearing the present subjunctive may denote what may hereafter "prove to be" an object of fear, while the aorist may express a fear that something may "prove to have already happened." Thus δέδοικα μὴ ἀληθὲς η̄ in Dem. 9, 1, v. 1, "I fear it may prove (or, turn out, or, be found to be) true;" δέδοικα μὴ σε παρείπῃ, Hom. A555: "I fear it may prove that she persuaded you." To the illustrations given by Goodwin we may add Aesch. *Pers.* 163: μή μέγας πλοῦτος ἀντρέψῃ δλβον: "lest our great wealth shall have overturned" (Smyth) i.e. may soon prove to have overturned our prosperity. The same phenomenon appears in strictly final clauses, as Eur. *Cycl.* 619: "let the wine take its course; let it work vengeance in its frenzy; let it rob the Cyclops of his eye ὡς πίγ κακῶς, "that he may rue the draught" (Long), i.e., "that it may prove he drank to his destruction," or, "the draught did ill agree with him." For "future ascertainment" in optative with *av*-clauses, see Gild. 288 and 306.

Striking confirmation of this Greek usage comes from Latin sources. Livy is particularly fond of the idiom, XXI 33, 9: *periculum esse, ne . . . traduxisset*: "the risk of finding himself on the other side of the pass" (Jackson) . . . ; Seneca *Ep.* 35, 2: *festina, ne alteri didiceris*: "hurry up, lest it prove that you learned for another's benefit." Cie. *Att.* 13, 45: *ne committeret, ut frustra ipse properasset*.

Applying this idiom to St. John XII 7 we may quarry this thought from the Greek words: "Let her alone that she may have kept it, i.e., that, when she presently (in fact, a week later) sees me buried, *she may reflect* that she has already anointed me for burial and has (not intentionally, but as a matter of fact) kept her ointment for that purpose." This paraphrase, except the portions in parenthesis, is J. Rickaby's, who to my knowledge, is the only exegete to make what looks like a conscious reference to the idiom under discussion. It should be borne in mind, however, that the Greek leaves it undecided who the person or group of persons shall be to whom the future is to bring enlightenment regarding the full import of the present act. Occasionally this usage may be an appeal to the future historian or to the verdict of posterity in general. As for Mary, she meant "nothing more by this act of anointing than to testify her great love for the Son of God. But Jesus accepts it for a purpose that she could not have thought of then. He accepts it as an anticipated anointing of his body for burial. In a few days His body would be taken down from a cross and laid in a tomb. . . . Mary of Bethany would not be there to anoint that body then, and so Jesus accepts her present act as an anticipated fulfillment of that office" (Breen). The swift course of events was soon to bring enlightenment (Luke XXIV, 1). It is of course difficult to improve upon a rendering long in common use; but either we keep this version: "let her alone that she may have kept it" or else we may introduce a direct allusion to the Greek idiom in some such way as this: "let her alone; it will be seen (or, time will show) that she has kept it for the day of my embalmment." This at any rate is what the words *meant* to St. John and what they should mean to us. They satisfy the need of expressing "future ascertainment" and yet leave the dictum sufficiently mysterious, just as it was intended to be until the brightness of Easter-day should dispel all darkness, not only from Mary's mind, or the minds of those present at the supper at Bethany, but from all of us to whom has been preached τὸ εὐαγγέλιον τοῦτο. From our vantage ground we look back upon by-gone events, with the comment: *eis τὴν ἡμέραν τοῦ ἐνταφιασμοῦ τετήρηκεν αὐτό.*

JAMES A. KLEIST

JOHN CARROLL UNIVERSITY

Current Events

[Edited by Clarence W. Gleason, Roxbury Latin School, Boston, Mass., for territory covered by the Associations of New England and the Atlantic States; Daniel W. Lothman, East High School, Cleveland, Ohio, for the Middle States east of the Mississippi River; George Howe, the University of North Carolina, Chapel Hill, North Carolina, for the South-eastern States; A. T. Walker, the University of Kansas, Lawrence, Kansas, for the Southwestern States; and Franklin H. Potter, the University of Iowa, Iowa City, Iowa, for the territory of the Association west of the Mississippi, exclusive of Louisiana and Texas. News from the Pacific Coast may be sent to Miss Julianne A. Roller, Franklin High School, Portland, Ore., and to Mr. Walter A. Edwards, Los Angeles High School, Los Angeles, Cal. This department will present everything that is properly news—occurrences from month to month, meetings, changes in faculties, performances of various kinds, etc. All news items should be sent to the associate editors named above.]

Meeting of the Southern Section

Chapel Hill.—The Fourth Annual Meeting of the Southern Section of the Classical Association of the Middle West and South was held at the University of North Carolina, May 7, 8, 9, 1925. Owing to the lateness of the meeting the attendance was not as large as usual. President Webb was unable to be present on account of sickness.

Thursday evening was devoted to an address by Professor W. K. Prentice of Princeton University on "The Best Thing in Ancient Greece," which he took to be the emancipation of the Greek soul from the binding traditions of religion, the beginning of the reign of reason.

Professor W. L. Carr of the University of Michigan took charge of the program of Friday evening and discussed the classical investigation. Part of the time was devoted to a discussion of high-school Latin, especially in continuation of Professor R. G. Peoples' paper, "Shortening the Sword," by which he meant shortening the amount of Latin to be read in school.

The association was delightfully entertained by Professor and Mrs. G. A. Harrer on Friday afternoon. A smoker was given the visitors by members of the language faculties.

Professor H. M. Poteat of Wake Forest College, N. C., was

elected president for 1925-26. Professor A. Pelzer Wagener of Roanoke College, Salem, Va., succeeded Professor E. L. Green as secretary. The following papers were read:

PROFESSOR H. M. POTEAT, Wake Forest College: "Hannibal Trismegistus."

PROFESSOR A. PELZER WAGENER, Roanoke College: "Philip Melanchthon Praeceptor Germaniae."

PROFESSOR WILLIAM N. THOMAS, Howard College: "Some Things About Ausonius and His Writings."

PROFESSOR E. L. GREEN: "An Old Student's Recollection of Professor Gildersleeve."

PROFESSOR ALLAN H. GILBERT, Trinity College: "The Katharsis of Pity and Fear in the Poetics of Aristotle."

PROFESSOR CHRISTOPHER LONGEST, University of Mississippi: "Spain as an Heir of Rome."

PROFESSOR A. P. HAMILTON, Millsaps College: "The Humor of Horace."

PROFESSOR MABEL K. WHITESIDE, Randolph-Macon Woman's College: "Possibilities in Greek."

PROFESSOR CLARENCE E. BOYD, Emory University: "A Great Exponent of Graeco-Roman Research."

California

Long Beach.—One hundred and twenty-five members of *Contio*, the Latin club of the Long Beach High School, held their annual Roman banquet in true Roman style on the evening of May 1. A menu in Latin helped to identify the viands—or did it only shroud them in deeper mystery? There were songs and speeches in Latin, a short play, tableaux, and dancing, while the general aspect of the banqueting hall, in floral decorations, illumination, costumes, etc., was both beautiful and also true to the customs of old Rome. The banquet was given under the direction of the head of the Latin department, Miss Florence Kimball, with the assistance of her associates in the faculty.

Colorado

Colorado Springs.—At the annual meeting held on June 9-10, 1925, the Board of Trustees unanimously elected as President of Colorado College, Dr. Charles Christopher Mierow, who has been serving as Acting President for the past two years. Since the fall of 1916 Dr. Mierow had been Professor of Classical Languages and Literatures at Colorado College.

On May 15 and June 6 the Colorado College Classical Club presented Euripides' *Alcestis* in English. The part of *Alcestis* was taken by Miss Evangeline Joder.

Florida

Tallahassee. — On May 28 the Department of Classics and General Literature of the Florida State College for Women presented Euripides' *Iphigenia in Tauris*, in the translation of Gilbert Murray. The part of Iphigenia was taken by Miss Katherine Ray.

Illinois

Chicago. — The first national meeting of Eta Sigma Phi, the newly organized honor society of undergraduate students of the Classics, of which mention has been made in recent issues of the JOURNAL, was held on May 29 and 30, 1925. The Undergraduate Classical Club of the University of Chicago, at whose initiative the plans for the new society were formulated, had made every provision for the entertainment of this first national convention. The organization had not yet had time to extend its activities widely and, naturally, the attendance was not large; but the spirit of interest and enthusiasm manifest among all who were present was all that the sponsors of the movement could have wished for.

Four of the five chapters which had previously been installed had representatives at this meeting. Alpha Chapter (University of Chicago) was officially represented by Margaret J. Novak and Dorothy Mae De Forest. Other members of the chapter were, of course, much in evidence, among them being Lambert J. Case, Acting Grand President, Ted R. Ray, Acting Grand Treasurer, Mona Flanders, Acting Grand Corresponding Secretary, Marjorie Cooper, Acting Grand Second Vice-President and J. B. Laramore, Acting Grand Sergeant-at-Arms. Beta Chapter (Northwestern University) was represented by Waldo L. Gundlach and Rachel G. Hawks, and also provided Acting Grand Vice-President, Newton Nesmith, and Acting Grand Recording Secretary, Ruth G. Nelson. Gamma Chapter (Ohio University) was represented by Mildred Lenk and Aura Mae Stiers. Epsilon Chapter (University of Iowa) was represented by Adaline E. Wagner and Helen B. Lewis. Delta Chapter (Franklin College) was not officially represented. Communications received from the University of Missouri, Denison University, Ohio Wesleyan University, University of Georgia, and the University of California, indicated prospective chapters of a like number soon to be installed.

At the first business session the election of national officers for the ensuing year took place and plans were discussed looking forward to the development of the society and the extension of its influence among the undergraduate students of classical languages in colleges

and universities of good standing throughout the country. In addition to the transaction of business there were addresses by Professors Robert J. Bonner, Charles H. Beeson, and Gertrude Smith of the University of Chicago, and Professors Roy C. Flickinger and J. Clyde Murley of Northwestern University on topics of interest to the new organization.

The convention closed with a banquet at the Hyde Park Hotel on Saturday evening, May 30. About thirty members and guests of Eta Sigma Phi were present. Acting Grand President Lambert J. Case acted as toastmaster through a delightful program of songs and toasts and other matters of entertainment. The program closed with the formal installation of the new officers, who are as follows: Grand President, Waldo L. Gundlach, Northwestern University; Grand First Vice-President, Mona Flanders, University of Chicago; Grand Second Vice-President, Helen Lewis, University of Iowa; Grand Recording Secretary, Mildred Lenk, Ohio University; Grand Corresponding Secretary, Georgia Robison, University of Chicago; Grand Treasurer, Lloyd Walton, Ohio University; Grand Sergeant-at-Arms, Mr. Body, Franklin College. Thus the first national convention of Eta Sigma Phi ended amid many expressions of pleasure at its success and a general feeling that it is destined to have a large part in moulding the thinking of undergraduate students in regard to the Classical languages and literatures.

Eta Sigma Phi is an undergraduate national society which stands for the promotion of Classical learning and culture among the undergraduate students in the colleges and universities throughout the country and for a closer fraternal relationship among students of the Classics. As an organization it is interested in a better understanding among pupils in high-school Latin of the purposes, ideals, and possibilities of Classical study both in high school and in college and includes this as a definite part of its expansion program. The Classical Association of the Middle West and South, in business session at the University of Iowa, voted its formal approval of Eta Sigma Phi and instructed its executive committee to lend its support to the movement. From the outlook of the brief period up to the time of the first national meeting it seems reasonable to expect that applications for the installation of chapters will soon be received from the larger number of the better colleges and universities in this country.

On June 6 the University of Chicago Chapter of Eta Sigma Phi presented Euripides' *Medea*, in the translation of Gilbert Murray. The part of Medea was taken by Miss Georgia Robison.

On August 17 to 19 was held the fourth annual convention of the Jesuit Classical Association of the Missouri Province, with Loyola University as the hostess. The Association comprises practically the whole Middle West, extending east as far as Cleveland, Ohio; west as far as Denver, Colo.; north as far as Milwaukee, Wisconsin, and south as far as St. Louis, Mo.

The president of the Association, the Rev. William J. Young, S. J., of St. Stanislaus Seminary, Florissant, Mo., dwelt upon some of the more striking and significant features of the "Report of the Classical Association." There followed papers on "Curious Explanations of Natural Phenomena in Lucretius" by Mr. Claude H. Heithaus, S. J., and "Solving Greek Word Puzzles for the Medical Student" by Rev. A. M. Zamiara, S. J., both of the St. Louis University. The conventional interpretations of Romans IX, 3 were examined, and a new interpretation proposed, by Rev. James A. Kleist, S. J., of John Carroll University, Cleveland, Ohio. Other prominent features of the meeting were papers by Mr. Gerald J. Ellard, S. J., (St. Louis U.) on "Latinity and Some Ancient Christian Epitaphs" and by Mr. Allan P. Farrell, S. J., on "The Classical Club and Bulletin as Aids to the Latin Teacher."

The Business Meeting resulted in the election of Rev. James A. Kleist, S. J., of John Carroll University, Cleveland, Ohio, as president of the Association for the coming year, and of Rev. Thomas S. Bowdern, S. J., of St. Louis University, as secretary.

In the prize scholarship examinations held at the University of Chicago on May 8, thirty-six contestants competed for the Latin prize. It was won by Catherine Crowly of the Community High School, Wheaton, Illinois.

Indiana

Bloomington. — The Latin Teachers' conference and institute held at Indiana University, April 17 and 18, offered a valuable combination of topics and speakers. Among the speakers were President William Lowe Bryan, Professors R. T. Wycoff, C. G. F. Franzen, and Lillian G. Berry, all of Indiana University; Dr. Rudolph Pinter of Teachers College, Columbia University; Dr. B. L. Ullman of the

University of Iowa; Superintendent D. W. Horton of Logansport, Indiana; Professor F. H. Weng of the State Normal School; Mr. E. E. Ramsay, State School Inspector; from junior and senior high schools of the vicinity, Mrs. Edna Menger, the Misses Mary Duncan, Ruth Alexander, Josephine Lee, Etelka Rockenbach, and Mr. M. C. Twineham.

With this group of men and women experienced in university and high-school work, the consideration of the topics chosen had especial interest. Professor Ullman's Diatribe on Grammar afforded scope for wit and counsel. The Seven Objectives of Education, The Present Status of Intelligence Testing, Recent Tendencies in the Teaching of Latin, The Treatment of Backward and Dissatisfied Latin Students, and What Should be the College Course in Latin to Prepare High-School Graduates to Teach the Subject, are timely topics for stimulating discussion among pedagogues.

Iowa

Iowa City.—There have been important changes in the classical faculty at the State University. Professor B. L. Ullman has gone to the American Academy in Rome for 1925-26 as annual professor representing the University of Chicago, to which he will return in 1926 as professor of Latin. Dr. Lillian B. Lawler will spend the year in Europe as fellow in the American Academy in Rome.

The new head of the Latin and Greek departments at the University of Iowa is Dr. Roy C. Flickinger, for many years professor of Latin and Greek and dean of the College of Liberal Arts at Northwestern University. Dr. Louisa V. Walker, head of the Classical Departments at Shurtleff College, has accepted an instructorship in Latin. During the second semester Professor F. J. Miller, one of the editors-in-chief of the *CLASSICAL JOURNAL*, and president of the Classical Association of the Middle West and South, will offer courses in Latin as visiting professor.

Louisiana

Shreveport.—An enthusiastic meeting of north Louisiana Latin teachers was held at Centenary College, Shreveport, May 2, under the direction of Mr. Wm G. Phelps, head of the Classical department of Centenary.

There were many interesting exhibits to stimulate attention, a model of Caesar's bridge, a bireme, a *volumen*, placards showing the

connection between Latin and other subjects, and clever crossword puzzles.

Rev. J. B. Bassich, S. J., of St. John's College, Shreveport, gave the invocation in Latin, and President Sexton, of Centenary, made a cordial speech of welcome; Mr. C. E. Bird, superintendent of the Caddo Parish schools, expressed his great appreciation of Latin; Miss Myra Rogers, of Newcomb College, New Orleans, emphasized the value of classical periodicals, and urged the importance of membership in the Classical Association of the Middle West and South.

Mr. R. W. Winstead, of the State Normal College, at Natchitoches, read a helpful paper suggesting ways of teaching students to appreciate Latin. Dr. A. L. Bondurant, of the University of Mississippi, the guest of honor, delivered an inspiring address, "Forward March," in which he reviewed the triumph of Latin over all foes. Two Centenary freshman students presented a sprightly dialogue, "What's the use?" showing how Latin gives an understanding of difficult English words.

At the business session, an organization of the north Louisiana teachers of Latin was formed, with Professor Phelps of Centenary, president; Professor Winstead of Natchitoches, vice-president, and Miss Hazel Haynes of the Shreveport High School, secretary-treasurer. After adjournment, the teachers were the guests of the Chamber of Commerce at an elaborate banquet at the Hotel Washington.

New York

New York. — The New York Classical Club held its scholarship examination on June 13. At this examination, which is the fourteenth given by the club, there were present fifty-four competitors representing fifteen of the city high schools. The Latin scholarship was won by Alice M. Fair, of the Curtis High School; the Greek scholarship, by Josephine Scala, of the Eastern District High School. Honorable mention in Latin was conferred on Ben Feldman, of the Far Rockaway High School; in Greek, on Frank Epstein, of the Eastern District High School.

Ohio

Columbus. — Professor M. B. Ogle of the University of Vermont has been appointed to a professorship in the classical faculty of the Ohio State University.

Hints for Teachers

[Edited by Victor D. Hill, Ohio University, Athens, Ohio. It is the aim of this department to furnish teachers of high-school Latin with material which will be of direct and immediate help in the classroom. Teachers are requested to send to the editor of the department short paragraphs dealing with matters of content, teaching devices, methods, and materials which they have found helpful. Questions regarding teaching problems are also invited. Replies to these will be published in this department if they seem to be of general interest; otherwise they will, so far as possible, be answered by mail. It will, in general, be the policy of this department to publish all such contributions as seem of value and general interest.]

Ad Interim

During the absence of Professor B. L. Ullman in Europe it has fallen to the lot of the present editor to conduct this department of the JOURNAL. He earnestly invites the coöperation of those who have heretofore contributed to its success and of all others who are interested in the continued advancement of classical study to the end that the department may be of the greatest possible usefulness to teachers of Latin. Both contributions and constructive criticisms will be appreciated and used so far as seems feasible and in accord with the aims of this department and the general policy of the JOURNAL. Acknowledgement is made to Professor Ullman for contributing to this number the bibliography of Latin plays and all the palindromes except the ninth, and also for his cordial coöperation with the present editor at the beginning of his work.

Parallels

Valerius Maximus (VI, 3, 3) relates that C. Vettienus cut off the fingers of his left hand to escape service in the Italic War. Furthermore Suetonius in his life of Augustus (24, 5) tells of a Roman knight who cut off the fingers of his two sons in order that they might avoid service in the civil wars. These *murci*, as they came to be called among the Romans in post-classical times, are generally considered to be examples which indicate the decay of the old Roman

spirit exemplified in accounts such as that of "Horatius at the Bridge" and that of the standard bearer in *B.G.* IV, 25. These instances cited from Valerius Maximus and Suetonius are easily paralleled from cases which are known of individuals who shot themselves in the hand or foot or mutilated themselves in a similar way to avoid service in the recent World War.

One of the things included in the present aims of the study of Latin is a development in knowledge and ideals which will aid in the training for intelligent citizenship (*Report of the Classical Investigation, Part One*, p. 62). Various stories of Roman bravery and patriotism are read in the early years of high-school Latin for their stimulus in this direction as well as for their intrinsic interest. Caesar's account of the Gallic wars also leaves us with the definite impression that the same high principles governed the actions of his legions. The ideals of citizenship illustrated in this way gain emphasis when contrasted with this parallel of instances in which those ideals were lacking.

Palindromes

A palindrome is a word or sentence which is the same when read forward or backward.

1. At Cirencester, England, is an ancient piece of plaster with a very famous palindrome on it:

R O T A S
O P E R A
T E N E T
A R E P O
S A T O R

"Arepo, the sower, holds the wheels at work." It reads the same way vertically, and is a palindrome vertically as well as horizontally. Furthermore, one may begin with the last horizontal or vertical line and read "*sator arepo tenet opera rotas*" forward or backward.

2. In the *Anth. Lat.* 325 we find another:

Nemo te cedis [caedis] murorum si decet omen.

The first part of the sentence in the preceding line (which is not a palindrome) reads: *Huius iam nomine culpet*. The reference is to a wall painting depicting Romulus in the act of killing Remus.

3. Sidonius (*Epist. IX.* 14) calls the following one ancient:

Roma tibi subito motibus ibit amor.

4. In the same passage a supposedly interpolated example reads:

Sole medere pede, ede perede melos.

5. Scratched on a wall in Pompeii we find a Greek example (*C. I. L.* IV, IV, 2400 a):

ἡδη μοι Διὸς ἄρ' ἀπάτα παρὰ σοὶ Διομήδη

6. Si bene te tua laus taxat sua laute tenebis
Et necat eger [aeger] amor non Roma rege tacente
Roma reges una non anus eger [aeger] amor.

7. The following was from a lawyer to his client:

Si nummi immunis.

"If (you pay) money, (you go) free."

8. Aspice nam raro mittit timor arma nec ipsa
Si se mente reget non tegeret Nemesis.

9. The following is sent by Professor Michael H. Lutz of St. John's University, Toledo, Ohio:

In girum [gyrum] imus nocte et consumimur igni.

Limericks and Songs

The following limericks sent by Professor G. A. Simmons of Hendrix College, Conway, Ark., are useful for fixing certain Latin phrases:

EXAMINATIONS

I told you, Fellows, if you'd stick to
This exam., you would finish it quick too;
Some have passed it *Cum laude*,
Others *Magna cum laude*,
And a few — *Mirabile dictu*.

WE KISS 'IM

A handsome professor named Burns
To show what his Latin class learns
Once requested Miss Wheatley
To recite, and she sweetly
Translated "*Vicissim* — by turns."

COLLEGE JACKS

Smart Alec, now gone, used to own 'em
And ride 'em, but never would loan 'em
Once he took 'em to class
And the teacher — Alas!
De mortuis nil nisi bonum.

Latin Plays

In the "Hints" for February, 1921, a bibliography of Latin plays is given. The following is a revised list brought up to date. On the presentation of Latin plays see articles by Edith F. Rice, CLASSI-

CAL JOURNAL XVI, 149-56, and Lillian B. Lawler, CLASSICAL JOURNAL XX, 26-31.

Where the publisher's name is given as G. E. Stechert and Co. (31 East Tenth St., New York) the book is published abroad and will be imported by Stechert. Plays written in the United States, especially in recent years, are naturally better adapted to conditions in our schools. Prices are subject to change.

PLAYS IN LATIN

APPLETON, R. B. *Ludi Persici*. 1921. Oxford University Press, New York. \$85. Eleven short plays.

APPLETON, R. B. *Perse Latin Plays*. 2d ed., 1917. G. E. Stechert and Co. About \$35.

ARNOLD, E. V. *Cothurnulus*. G. E. Stechert and Co. About \$40. Three short plays.

DEAN, MILDRED. *Three Latin Playlets*, Classical Weekly XIV (1920), 71-72. Tiny plays on modern themes for first semester classes.

DEAN, MILDRED. *De Rege et Rustica*, Classical Weekly XV (1921), 61. Short and simple. Deals with King Alfred.

D'OOGHE, BENJAMIN L. *Perseus and Andromeda*, in D'Ooge's *Elements of Latin*. Ginn and Co.

DOWNING, J. P. *Easy Oral Latin* (contains one Latin play) 1924. Address the author, Lawrence-Smith School, 848 Madison Ave., New York, \$1.00.

DOWNING, J. P. *Three Short Latin Plays, Based on the Helvetician War*. 1925. Address as above. \$.30.

DOWNING, J. P. *Three Short Latin Plays for Junior High Schools*. 1925. Address as above. \$.30.

EDWARDS, WALTER A. *Roman Tales Retold*. 1924. Scott, Foresman, and Co., Chicago. \$.60. Contains one play, *Ex Mari*, an adaptation of Plautus' *Rudens*. For the second year.

FAIRCLough AND RICHARDSON. *Terence, Phormio, Simplified for the Use of Schools*. Benj. H. Sanborn and Co., Boston. \$.64.

GEYSER, A. F. *Shakespeare's Julius Caesar in Latin Verse*. Loyola University Press, Chicago. \$.45.

GRANGER, F. *Via Romana*. G. E. Stechert and Co. About \$.50.

HORNER, BRITA L. *The Conspiracy of Orgetorix*, CLASSICAL JOURNAL XIII (1917), 61-65. For the second year.

LAWLER, LILLIAN B. *Consilium Malum*, Classical Weekly XIII (1920), 127. A short play for classes which have studied Latin about five months.

LAWLER, LILLIAN B. *Rex Helvetiorum*, CLASSICAL JOURNAL XV (1920), 365-67. A very simple play intended for the first or second year.

LAWLER, LILLIAN B. *Two Latin Playlets (Ira Nymphaeum, In Urbe Magna)*. University of Iowa Service Bulletin, Vol. VII, No. 51 (Dec. 22, 1923). Free. For first and second year classes.

LAWLER, LILLIAN B. *Cordelia, Latin Notes*, Vol. I, No. 8 (June, 1924).

Service Bureau for Classical Teachers, Teachers College, New York. Seven cents. For the Junior High School.

LAWLER, LILLIAN B. *Bona Dea*. Service Bureau for Classical Teachers, Teachers College, New York. Seven cents. Very simple.

LAWLER, LILLIAN B. *Simple Latin Playlets*. University of Iowa Extension Bulletin (1925). \$.50. Twenty easy plays for the first and second years. Introduction on the staging of Latin plays.

LAWLER, LILLIAN B. *Victoria Matris* and *Saturnalia*, in *Elementary Latin* by Ullman and Henry. The Macmillan Co., New York. Also *Bulla* and *Sabinae* in *Second Latin Book* by Ullman and Henry. Macmillan.

NEWMAN, M. L. *Easy Latin Plays*. 1913. G. E. Stechert and Co. About \$.20. Two simple plays for the first year (*Gracchi, Romulus*). Vocabularies on opposite pages.

NEWTON, MARY LESLIE. *Pageant: A Roman Birthday*, CLASSICAL JOURNAL XVII (1921), 157-60. For the first or second year.

NUTTING, H. C. *Junior Latin Plays*. University of California Press. \$.25. *Cistella* and a reprint of two plays published in the CLASSICAL JOURNAL: *Fovea*, XIV (1918), 176-84; *Situlae*, XV (1920), 535-45. *Passer*, another play, was published in C. J. XI (1916), 418-27.

PAINE, MAINWARING AND RYLE. *Decem Fabulae*. 1912. Oxford University Press, New York. \$.84. Suitable for first year. Graded. The plays run from five to sixteen pages (*Pyramus et Thisbe, Ludus Medicus, Horatius* (at the bridge), *Circe, Polyphebus, Reditus Ulixis, Troia Captia, Theseus, Verres*). Three of these, *Circe, Polyphebus*, and *Reditus Ulixis* are also in Scott's *First Latin Lessons*, Scott, Foresman, and Co.

PAXSON, SUSAN. *Two Latin Plays for High School Students (A Roman School, 13 pp., and A Roman Wedding 16 pp.)*. Ginn and Co. \$.64. Notes on costumes and presentation. Suitable for third or fourth year students.

RADIN, MAX. *Dumnorix*, CLASSICAL JOURNAL XIII (1918), 314-42.

ROBINSON, DWIGHT N. *Plays and Songs for Latin Clubs*. Four plays (*Christus Parvulus, Christus Triumphator, Pyramus and Thisbe, Horatius Implicitus*). Address the author at 162 N. Sandusky St., Delaware, Ohio. \$1.00.

ROBINSON, DWIGHT N. *Cleopatra and Other Latin Plays and Songs. (Cleopatra, Proserpina, Alcestis, Orpheus.)* Address the author as above. \$1.00.

RYLE, EFFIE. *Olim*. 1914. G. E. Stechert and Co. About \$.35. For the second or third year. Six plays, from two to thirteen pages long.

SCHLICHER, J. J. *Latin Plays for Student Performance and Reading*. 1916. Ginn and Co., New York. \$.96. Suitable for second and later years (*Soccus Malorum, Tirone, Exitus Helvetiorum, Cicero Candidatus, Coniuratio, Dido, Andromeda*). Notes and vocabulary.

SMITH, MARIA W. *Exitium Caesaris*, CLASSICAL JOURNAL XVI (1920), 156-64. For the second year.

SMITH, S. ARCHIBALD. *Puer Qui ad Ludum Ire Noluit*. 1922. Address the author at Friends' Academy, Locust Valley, Long Island, N. Y. A farce in three acts with translation on opposite pages.

WINBOLT, S. E. *Dialogues of Roman Life*. 1913. G. E. Stechert and Co., About \$80. For reading in second or third year; 26 short dialogues. Vocabulary.

PLAYS IN ENGLISH

CASE, EFFIE. *Between the Lines of "Cicero" and "Caesar."* Address the author at 807 Lyon and Healy Bldg., Chicago. \$.25. Contains the play *The Conspiracy*, and two stories based on Caesar and Cicero.

CODE, GRANT H. *When the Fates Decree*, 2d ed., 1923. R. J. Brimmer Co., 384 Boylston St., Boston. \$1.00. Based on the *Aeneid*.

HAHN, E. ADELAIDE. *Very Tragical Mirth, Latin Notes*, Vol. I, No. 5 (March 1924). Service Bureau for Classical Teachers, Teachers College, New York. Seven cents. A burlesque on Books I, II, and IV of the *Aeneid*, in the form of "shadow pictures," with stage directions.

HATCH, KATHERINE. *Off with His Head*. 1924. Walter H. Baker Co., Boston. \$.25. Bright and lively. The conjugation and declensions suffer at the cruel hands of the tyrant, Ablative of Separation, "who chops off the heads."

HUBBARD, WILFRANC. *Shadows on the Palatine*. 1923. G. E. Stechert and Co. About \$2.00. Contains several dialogues on ancient life which might be dramatized.

LANGE, STELLA. *The Latin Sentence*, CLASSICAL JOURNAL XIX (1924), 578-79.

LANGE, STELLA. *What's the Use?* CLASSICAL JOURNAL XX (1924), 122-23. A very brief playlet on the value of Latin.

LANGE, STELLA. *The Slave Girl*, Service Bureau for Classical Teachers, Teachers College, New York. Seven cents.

LAWLER, LILLIAN B. *The Gifts of Mother Lingua*, CLASSICAL JOURNAL XIX (1923), 36-39.

MILLER, FRANK J. *Two Dramatizations from Vergil (Dido, The Fall of Troy)*. University of Chicago Press. \$1.10.

MOYES, W. J. *Mother "Ducere,"* CLASSICAL JOURNAL XVII (1921), 101-02. Very effective.

OTT, GRACE. *In Gallia*. Service Bureau for Classical Teachers, Teachers College, New York. Seven cents. Deals with two American boys in France, one of whom has had no Latin.

Pyramus and Thisbe. Eldridge Entertainment House, Franklin, Ohio, and Denver, Col., \$.25. Based on Shakespeare's *Midsummer Night's Dream*.

SUTHERLAND, OLIVE. *A School Boy's Dream*, CLASSICAL JOURNAL VII (1912), 181-83. For free reprint, send stamped addressed envelope to W. L. Carr, University of Michigan, Ann Arbor, Mich. Based on Caesar. A clever little play for two characters.

Vacuum, Life. Vol. 75 (Feb. 19, 1920). 314. Reprinted by Service Bureau for Classical Teachers, Teachers College, N. Y. Seven cents. Works in many Latin phrases and quotations.

Wood, JULIA F. *Latin Grammar Speaks. Latin Notes Supplement IX* (February, 1926). Service Bureau for Classical Teachers, Teachers College, N. Y. \$.25. A clever operetta, Characters: an American girl, Latin Grammar, the Declensions, etc.

Book Reviews

Roman Private Life and its Survivals. (Our Debt to Greece and Rome). By WALTON BROOKS McDANIEL. Boston: Marshall Jones. 1925. Pp. 203. \$1.50.

The author's modest preface to this delightful volume is in itself a good review, so frankly does he state the scope and the limitations of his work. The tale of Roman life is to be told "within the compass of a small book for general readers" with emphasis on certain parallels between the life of antiquity and life in Italy to-day.

In so hopelessly brief an account, the debatable character of certain generalizations has to be ignored in the attempt "to form a composite picture to fit the generations just before and after the birth of Christ." The book is concerned chiefly "with the life of the upper classes of the capital of the Roman world" and does not include "any interpretations of the inner life of the ancient people." And the writer, although he had travelled and lived in Italy often in the last twenty-five years and had inspired many university classes with an interest in Roman life, yet believed that his powers were feeble for the making of his *libellus* which he sends out into the world with such hesitation.

Professor McDaniel has, to my mind, achieved against his handicap of brevity a very notable success in his booklet of multitudinous facts. That success lies naturally not in original arrangement of material or notable additions to our knowledge of the life of the old Romans. The table of contents of the book is virtually the same as that of any treatise about Roman Private Life: the Home and the Household, Matrimony and Children, Dress, Worship, Social Life, Amusements, Travel, Street-Life, Burial. But the treatment of the material has two unique features: the book is delightfully readable and full of charm, and it makes many intimate connections with current life in Italy. One point for me detracts from the literary character of the book; that is, the placing of the footnotes at the bottom of the page where they inevitably interrupt the con-

tinuous enjoyment of the subject-matter. And I could wish that some had been incorporated in the text and the rest relegated to the end of each chapter; but this is a small point.

The book is planned for "the general reader" and it is suggested that travellers may like to carry it to the ruins of Ostia and Pompeii to help them revivify the life of those ancient cities before the ruins. A book so readable is also adapted for use by students of Roman literature in schools, colleges, and universities to help them visualize the setting of ancient life and all those small objects and customs through which the Romans expressed themselves. For the Little and the Material are made significant in this very human treatment at the hands of a great teacher. Surely the goddess *Fortuna Parvorum* presided over the writing of this volume.

ELIZABETH HAZELTON HAIGHT

VASSAR COLLEGE

The Greek Commonwealth: Politics and Economics in Fifth-century Athens. By ALFRED ZIMMERN. Fourth ed., revised: New York: Oxford University Press, American Branch, 1924. Pp. 471. \$5.35.

The fourth edition of Mr. Zimmern's book is evidence of a popularity well deserved. The author's policy in making the present revision is best expressed in his own words: "Experience in following up criticisms either of my general treatment or of special points has convinced me that I shall do the book, and my own earlier judgment, an injustice if I tamper with them too freely. On the other hand, it would obviously be foolish to ignore the recent literature and to allow the book to become stereotyped and out of date. I have therefore decided to leave the text unaltered except in a very few cases (such as the date of the Parthenon sculptures) where questions of ascertained fact are involved, and to deal with the recent literature and considerations suggested by it in a separate appendix. This seems to me the best way of doing justice at once to the writer of the book, of whom, to adopt the phrase of an Irish writer, I am the nearest living representative, to my own conscience as a scholar, and to the requirements of an ever-growing subject."

The book is a social and economic history and interpretation such as only modern times have been interested in making and for which only modern researches have furnished the materials, rendered with

a sympathy and literary felicity which some few scholars of our overspecialised times have managed to preserve. Perhaps the greatest service such a study can render is to furnish the key to a real understanding of the great historic thoughts of mankind by showing us the conditions out of which they sprang, which makes it all the more tantalizing that the present story is brought to a close a few short years before the birth of Aristotle. For, while he may be, as the author contends, a poor interpreter of the city-state at its best, still he has been the historic symbol of Greek thought to so many generations that he needs interpretation in his own right as an historical fact. Clearly the author owes us another volume.

The story he has here told us is one of bewilderingly rapid changes — only a small and intelligent people could develop so fast — in the course of which Athens outgrew its economic foundation and enjoyed a great historical moment which, in the nature of the case, could not endure and could not be repeated. The Greek city-state could not organize an area large enough to support great public works, except by a system of parasitic-coercive mercantilism whose inherent instability makes one wonder how men could have had the calm sense of permanence which seems to speak from the Parthenon; until one remembers that the Greek city had never known what it was not to be exposed to the fortunes of war. The author makes us feel that the first coming of money was a disastrous thing, and yet that the work on the Acropolis justified the diversion of the fund originally assessed by Aristides for defense against the Persians. He also makes us feel that the risks run by the imperial-mercantile Athens were greater, not because the material stakes were larger but because the things risked were things of the spirit. The Greek had always been predatory, but in a sporting rather than in a business way. Later, in defense of the sea power on which her very life had come to depend, Athens became cynically ruthless. But in between came the great moment when Athens really felt herself the defender and representative of Greek civilization and when the funds of the Athenian Confederacy enabled her to embody the ideals of Marathon in enduring marble, with due regard to economy, at one drachma per day for architect and slave alike.

The book may, and probably does, idealize the Greece of Themistocles and Pericles, but it tells enough of the other side to afford an effective cure for the sentimental variety of "historic homesickness."

If any reader has been tempted to wish himself a Greek of the fifth century he will lay the book down well furnished with reasons for thankfulness that his wish cannot be granted. And so he will continue to puzzle over the question how the world can keep the best of Greek civilization without paying the price they paid—a price the modern man would not for a moment be willing to incur, even if the choice were not irrevocably closed to him.

J. M. CLARK

UNIVERSITY OF CHICAGO,
DEPARTMENT OF POLITICAL ECONOMY

Architecture. (Our Debt to Greece and Rome). By ALFRED MANSFIELD BROOKS. Introduction by Sir Reginald Blomfield. Boston: Marshall Jones Company, 1924. Pp. xix+189. \$1.50.

This brief treatise on Architecture is the fortieth volume in the fine series issued under the general editorship of George Depue Hadzsits and David Moore Robinson. The object of the series has been "to show the influence of virtually all the great forces of the Greek and Roman civilizations upon the subsequent life and thought and the extent to which these are interwoven into the fabric of our own life to-day." And in no other part of the field covered by the fifty contributions projected for the series is our debt to Greece and Rome more manifest than in the field of architecture.

And so the author of this volume, true to the specific purpose as announced by the general editors, has given us not a detailed account of the history of architecture nor a description of many buildings, but an appreciation of the principles and the spirit of Greek and Roman architecture that will enable us to understand something of the "unfailing power of their example, down through the ages, most of all on us and our time" (p. 1). The attitude of the writer is not "the temper of the historian or critic of architecture;" his aim has been rather "to lay emphasis on certain architectural attributes and perfections which have been, in one way or another, transmitted to the present time and which, in one way or another, are actually giving shape to the building of the present day" (pp. 142-143).

The scope of the book may be suggested by a selection of some of the chapter headings: II. *Hellenic Building*—Materials, Technique, Ordinance, the Orders; III. *Athens*—her Architects, the Propylæa, Parthenon, Erechtheum, Nike Temple; IV. *Hellenistic*

Architecture — The Corinthian Order: the Tholos of Epidaurus, the Choragic Monument of Lysicrates, the temples of Olympian Zeus, Ephesian Artemis, Dindymæan Apollo, the Mausoleum, Pergamum; *V. Rome* — Aesthetic Aims and Materials, Architectural Purposes, the Arch, Vault, the Pantheon, the Triumphal Arch, Theatre, Stadium, Temples, Baths, Basilicas; VI. *Down the Ages* — Mediævalism, Renaissance, Northern Europe, America. The value of the book is enhanced by a good bibliography and a fairly full index.

Professor Brooks has, with rare skill and sympathy for the beautiful as well as the practical, realized fully the avowed purpose of his work. He has presented to the reader as the basis of his work only buildings which are outstanding and familiar and for which detailed plans and illustrations are easily accessible to every student.

From his fine comprehension of the spirit of Greek architecture and "the Greek will to perfection" Mr. Brooks has set forth the dominating influence of Doric, Ionic, and Corinthian principles upon the architecture of all subsequent times and in all places where the civilization of Greece and Rome has gone. In Italy, France, Germany, Russia, Britain, America — everywhere, in public buildings and in private homes, in railway stations, theatres, stadia, and even in our tombs, our builders have consciously striven to follow the highest ideals, and these ideals, Mr. Brooks shows, have been supplied by the great architects of classical times. Cancel our debt to them, and our architecture ceases to exist.

W. M.

Oxyrhynchus Papyri, vol. XVI. Edd. BERNARD P. GRENFELL, ARTHUR S. HUNT, and H. I. BELL. The Oxford Press, Egypt Exploration Society; Am. office 503, Tremont Temple, Boston. Mrs. Marie Beeckman, Secy. 1924. Pp. xvi+343 including indices and tabulated list of Oxyrhynchus papyri. Plates 3.

This sixteenth volume, non-literary in content, presents 256 texts of the late Byzantine period — 5th to 7th centuries. Of these fragments, two might be styled literary. One, the work of several hands, based on certain of the psalms, was perhaps compiled for private use; another, based on Ps. 90, is evidently part of an amulet; the strange spellings and ungrammatical forms indicate the type of mind

to which such use of Holy Scripture would appeal. Of interest to students of history, are sections 1876-87, while business documents — letters, orders for payment, agreements, receipts — abound. A long list (1929-2063) of minor documents is added, including a horoscope dating to the reign of Diocletian and three Gnostic charms against scorpions. Complete indices make the volume usable and its contents easily accessible. The volume bears witness to the well-nigh uncanny genius of the editors.

WALLACE N. STEARNS

JACKSONVILLE, ILLINOIS

Wanderings Through Ancient Roman Churches. By RODOLFO LANCIANI. Houghton, Mifflin & Co., 1924. Pp. xvi+325. \$7.50.

This book continues that delightful series so well known to American readers which began with *Ancient Rome in the Light of Modern Discoveries* in 1888 and contains, among other notable titles, *New Tales of Old Rome* and *The Golden Age of the Renaissance in Rome*. Senator Lanciani has again laid his many friends under a deep debt of gratitude to him.

After a charming introduction in which Senator Lanciani explains how he has selected out of the three hundred and sixty-five churches of Rome those which he will describe in this book, there follow six chapters dealing with, "The Fate of Pagan Temples — under the Rule of Christian Emperors," "The Constantinian Basilica of Saint Peter," "The Basilica Ostiensis," "The Basilica Salvatoris," "The Church of the Holy Cross," and "The Minor Constantinian Churches." The Basilica Salvatoris is the Lateran and the Minor Constantinian Churches are Saint Agnes and Saint Lawrence. The illustrations are numerous and contain many rare pictures.

It would be a mistake, however, to suppose that these six titles cover all the material of the book. Senator Lanciani's knowledge of Rome is so vast that he is constantly led into digressions that are as interesting and as valuable as the discussion of the monuments which he has set himself to describe. Thus in the chapter on the Church of the Holy Cross he gives an account of the discovery of the underground basilica near the Porta Maggiore and of the decorations that it contains. In the same chapter he also describes the tomb in the Viale Manzoni and the frescoes which he and other Roman archaeologists believe contain portraits of the apostles painted during the second century.

If the present work lacks some of the anecdotal interest of the *Golden Days of the Renaissance in Rome*, if it is a bit more technical and archaeological, one must set that down to the ecclesiastical nature of the subject-matter. For among his many friends at Rome and in England Senator Lanciani is enjoying that old age for which Horace prayed in vain.

Frui paratis et valido mihi,
Latue, dones et precor integra
Cum mente nec turpem senectam
Degere nec cithara carentem.

LOUIS E. LORD

OBERLIN COLLEGE

The Ethics of Socrates. By MILES MENANDER DAWSON. G. P. Putnam's Sons, 1924. Pp. xxii+361, 8vo. \$3.00.

This book contains "a compilation of the teachings of the Father of Greek and Roman Philosophy, as reported by his disciples, Plato and Xenophon, and developed and commented upon by Aristotle, Cicero, Marcus Aurelius, Epictetus and others." The "others" include Lucretius, Seneca, Plutarch, and "Longinus" *On the Sublime*. A brief introduction gives the lives of these authors succinctly — about one hundred words apiece.

Socrates' ethical teaching is then given under nineteen chapters, e.g. "Virtue is Obedience to Reason," "The Soul," "The Future Life," etc. Under each of these topics an effort is made to expound the Socratic teaching by means of quotations from the works of Plato and Xenophon. The author has added only such comment of his own as will make the patchwork into something resembling a quilt. His attempts to further elucidate Socrates' philosophy by quotations from the later authors are none too successful. It is natural that Lucretius should not be quoted for passages on the soul and on immortality — though even here his point of view might have had interest. But it is startling to find no reference to the noble passages from his fifth book under such a heading as "The Futility of the Fear of Death" (p. 336).

Another feature of this work which will annoy the classical student is the fact that quotations from Plato and Xenophon are treated as if they gave with equal authenticity the views of Socrates. And he will find it hard to forgive the author for calling Xenophon

a philosopher (p. x) and for saying (p. xii) that the *De Rerum Natura* is a narrative poem. For a sympathetic insight into the philosophy of Socrates it would be far better to consult Gomperz' *Greek Thinkers*.

LOUIS E. LORD

oberlin college

Etruria and Rome. By R. A. L. FELL. Cambridge University Press, 1924. Pp. vi+182; 8vo.

This volume is the Thirlwall Prize Essay for 1923, the result of the work done on this subject by Mr. Fell during the two years spent in Italy as the holder of the Craven Gilchrist Studentship. He has visited the sites and writes of them with that intimacy that goes with first-hand knowledge.

The book is divided into four parts: "The Origin and Growth of the Etruscan Power," "The Etruscans in Latium," "The Roman Conquest of Etruria and Umbria," "Etruria after the Roman Conquest." The usefulness of the volume is enhanced by a map locating the Etruscan sites in Italy.

Mr. Fell agrees with those who believe that the Etruscans came from Asia Minor — which must be a comfort to Herodotus in the House of Hades. He regards *Roma* and *Tiber* as Etruscan names (p. 41). The arch is Etruscan in origin (p. 60) but the dome is a Latin elaboration of the arch principle (p. 62). The union of the Roman villages into a city was accomplished under Etruscan domination (p. 70), and the Republican army was probably derived from Etruscan organizations. The decline of the Etruscan power was not due to low morality, but to the loose character of the confederation and the disenfranchisement of the common people.

Mr. Fell quotes Livy *passim*, but too often for the purpose of refuting his statements. This hypercritical attitude toward Livy's histories seems hardly justified. There is no reason for doubting the Roman victories mentioned on page 90 except that Livy vouches for them. And in fact when we reach the point where Livy's tenth book ends, our knowledge of Etruscan history suddenly becomes quite nebulous. Edward Meyer once asked of the detractors of Herodotus, "Where would we be without Herodotus?" Without Livy it is quite clear what the history of the Etruscans would be.

Reference to the work of Miss Taylor would have made Mr. Fell's book more valuable, and he might have given other evidence for the Etruscan occupation of Pompeii (p. 22); but we are grateful to him for giving us this compact volume, which so satisfactorily sums up the present knowledge about that most puzzling race which has so long been investigated "by simple interrogation and by torture."

LOUIS E. LORD

oberlin college

Blüte und Niedergang des Hellenismus in Asien. By EDUARD MEYER. Berlin: Verlag von Karl Curtius, 1925. Pp. 82.

This is a notable sketch of a dramatic and fatal episode in civilization: The conquests of Alexander and the spreading of a thin veneer of Hellenism over great stretches of the Orient; the bleeding to death of the Greek race, like a river flowing ceaselessly out into a desert and disappearing, as it poured into the ever-devouring colonies which took but never returned; the interchange of ideas in which the East borrowed a few superficial technical inventions, and then made return in "Orientalism," that Nessus-robe of the human spirit (what Spengler calls the "magic" or "Arabic" culture), which extinguished the culture of Greece and Rome, and for more than a thousand years obscured for even Europe itself its own native genius and palladium of every liberty, *the spirit of free inquiry*.

The author has recently worked through much of the general field in preparation for his monumental work upon the origins of Christianity, and the present essay is a slightly enlarged lecture, in which the traits of world-historic significance are boldly drawn. He deliberately refuses to draw modern parallels, feeling that they will force themselves upon the attentive reader, as indeed they do.

One thinks of the repeated fatal wastage of national stock in conquest and colonization which was self-destructive because it vainly expected to change huge masses of alien and often inferior human materials into its own kind by the simple processes of legislation and race-mixture. So it was again with the Italics, the Germans in their extensive but unsystematic incursions among Latins and Slavs, and the Spanish in the New World. The English-speaking peoples, on the other hand, have thus far escaped the perils

of other imperialisms by a fairly consistent avoidance of inter-breeding, but they will not be able to hold for long any territory but that in which they predominate numerically,—or else history can teach us nothing. Already every resident in the East knows that European rule and exploitation of Asia is doomed; the question is no more, "Will the European be driven out?" but only "How soon?"

The conquest of Alexander, which took him as far as to the Euphrates, Meyer regards as justified because he believes that the Greeks could have dominated that district and given it a thoroughly unified and consistent civilization(7-9). This is no doubt discussable, but it involves, in my judgment, a somewhat too optimistic estimate of the leavening capacities of the Greek nation. The evidences of the spread of Greek culture which he cites, though numerous, are altogether superficial, and prove no more the readiness for the adoption of the Greek *Weltanschauung* than might similar phenomena in Asia today warrant us in claiming that the essential temper of the East is becoming westernized. I doubt if the Greeks could ever have truly assimilated a district larger than Asia Minor west of the Halys, or at the most, west of the Taurus, and even then they would have had to absorb and transform internally and spiritually a population which, under the most favorable conditions and at the most favorable estimate, must certainly have been larger than their own—an extremely precarious experiment.

Besides Meyer does not appear to give sufficient weight to the peculiar social position of the Greeks in any conquered territory. They were almost exclusively city-dwellers, while the remoter villages and the countryside were solidly possessed by the natives. Now city populations have notoriously failed to reproduce themselves, fail even today, when, with preventive medicine, since the beginning of the present generation, the cities of the civilized world have become actually more healthful than the rural districts; for the lower death-rate is probably more than counterbalanced by a lower birth-rate. But the Greek stock could be replenished only by constant immigration from the village and rural districts of the Greek homeland, a limited source of supply, which, from a variety of causes, quickly dried up, and then the Greek influence was irretrievably doomed. Even had the empire enjoyed perfect peace, the Greek city folk would have bred out naturally and painlessly in the course

of a few generations, like any city-dwelling aristocracy, whereas in fact the process was markedly accelerated by the chronic internal and external disturbances, which were always harder on the urban than the rural population, until the Romans in many instances actually quenched the smoking flax, notably with Seleucia, which met its fate at the hands of Rome, even under such an Emperor as Marcus Aurelius (p. 80).

But however much one may qualify Meyer's view upon this particular point, no one can doubt his argument for the fatal character of the refusal of Alexander to divide the world with Darius (7-9; 14), and this is the main thesis of the brochure, which there is no space further to characterize, except to say that it is composed with the mastery that comes of substantial research, and the comprehensiveness that is born of mature reflection, which are characteristic of Meyer's writing. Especially noteworthy is the characterization of the naïve Greek belief regarding the power of law to change the character of men and of races (p. 12); the remarkable work of colonization by Seleucus and Antiochus I (pp. 20-47); the invasion of Greek thought by Persian Dualism (pp. 36-7); the Greek rule in Bactria and India (pp. 51-56); the remarkable influence of Greek sculpture, architecture, and decoration upon all the art of the Orient, even China and Japan (pp. 58-60); the powerful picture of the inevitable decline of Greek culture (p. 60-61); the emphatic recognition of the terrible consequences to civilization of decisions upon the field of battle (p. 62), which the superficial histories of recent years have been inclined to make much too light of; the relentless condemnation of the imperial policy of Rome, and the inevitable destruction to Greek culture which it entailed (pp. 63-67; 73-74; 80); the characterization of Orientalism, or the "*magische Kultur*," a designation that is borrowed indeed from Oswald Spengler's *Untergang des Abendlandes*,¹ but the idea has been modified and sharply limned by Meyer himself (p. 74-80); and here in particular the well-justified claim that with the middle of the first century before Christ there began a new epoch in human culture which has no longer a right to be called even "Hellenistic" (79-80).

In all it is a valuable and fascinating study with which, because of the magnitude and permanence of the interests concerned, every

¹ Meyer's special critique of this interesting book is contained in his pamphlet, *Spenglers Untergang des Abendlandes*, Berlin 1925, 24 p.

teacher of ancient history must become familiar, and in which every classical scholar who is also a humanist should be deeply interested.

W. A. OLDFATHER

UNIVERSITY OF ILLINOIS

Second Latin Book. By B. L. ULLMAN and NORMAN E. HENRY.
New York: The Macmillan Company, 1925. Pp. xviii+508.

This text represents a yet wider departure from the paths trodden by our teaching fraternity in the second year, a bolder attempt to provide a suitable array of reading material to meet the demands of the new program of Latin studies.

Any second-year Latin text entitled to be recorded successful must fulfil certain searching requirements. Aside from the merely pleasing, convenient external physical characteristics, it must possess qualities which the surveys, studies, and questionnaires of the past decade have determined are essential. These include at least the following: The Latin must be graded in such a manner that the pupil will feel from the start an increasing capacity to translate and make sense. It must keep in mind the fact that the pupil loses over the summer months a lot of the material acquired in late spring and that this matter must be reviewed early in the year, yet masked in such a way that he may not lose interest through the impression that he is still grinding away at his first-year work. The content must conform to the present psychology that it is quite as glorious to extol bravery in peace as in war, acts of bravery constructive as well as those destructive. Further, it must afford a fitting preparation for the reading of the third year and yet be sufficient unto itself for that greater majority that does not continue. It must reflect the spirit of the Romans and give the pupil an insight, however meagre, into the public and private manners of the Romans and create a desire, as far as possible, to know more of the literature of this people. It must be a sort of *e pluribus unum* for the small school system and yet must not be "messy" from the attempt to encompass the whole range of classical antiquities within its covers. The Ullman and Henry *Second Latin Book*, in the mind of this reviewer, has succeeded to a marked degree in fulfilling the above requirements.

The book contains 4445 lines of Latin. The first four books of Caesar's *Gallic War* contain 2500. Part I, which deals with the Roman family, covers about 425 lines; Part II, a story of two Roman

students, embraces 390 lines; Part III, which cites the exploits of the early founders of the republic and other historical matter extending down to Vespasian and Aurelius, together with a most interesting collection of Pliny's letters under the heading of "The Eruption of Vesuvius," contains 1540 lines; and Part IV which covers the seven books of the *Gallic War*, the first two books being simplified and the remaining five in the form of excerpts with the omitted chapters summarized, includes very nearly 2100 lines. In each of these parts are found supplementary exercises in the form of fables, epigrams, and quotations from the poets Ovid, Plautus, Terence, Vergil, Horace, Martial, Catullus and others. In addition there are two Latin plays. At a glance it may be seen that there is enough material in this text for the teacher who prefers to teach Caesar "straight" or for one who wishes to be divorced entirely from the blood and din of the Gallic War.

Let it not be thought that this material is in the shape of detached classical bed-time stories. Most of it is cleverly interwoven in the form of a continued story. Isolated fables and anecdotes concerning the old kings of Rome cannot hold the interest of a real boy. The authors have adopted the only sensible course. The ghost story of Pliny's is included among the gems in the Vesuvius-group of stories. Such attractive titles as "A Lax Letter Writer," "Snobishness," "Wanted: a Teacher," "The Good Die Young," "You Were a Boy Once," "How To Keep Young," invite curiosity and stimulate the inexperienced teacher as well as the youth with a low I. Q.

It is interesting to note that the authors, in arranging and grading the reading material, evidently had in mind the difficult problem of articulating Junior High classes with Senior High work. The division of the material into four main divisions makes it possible for pupils who begin their Latin in the second term of the eighth grade to read Part I in the third term of their work since this section contains review exercises of the more important points of syntax, inflection, and derivation study.

The book feels right in the hand and is so light that the pupil may actually rise when he recites, a thing almost impossible with some of the encyclopedias now published as Caesar texts. And yet, with all the amount of reading material and its compact size, it boasts a wealth of photographs, modern with the touch of the movie,

which bids fair to drive to the Styx that bogey which has ridden the backs of boys shackled to the solid-paged Caesar.

When there comes into the hand of the reviewer a text that fills him with a deep regret that he could not have had it for his own preparation years ago and which makes him wish he could gather about him a roomful of young America upon whom to try it out, that text possesses promise. This regret and this urge will be any teacher's, hopeful fledgling or hard-boiled, dyed-in-the-wool devotee of "Caesar straight," who takes in hand the Ullman and Henry *Second Latin Book*.

DORRANCE S. WHITE

ANN ARBOR HIGH SCHOOL, MICHIGAN

April 30, 1925

Recent Books

- [Compiled by Joseph W. Hewitt, Wesleyan University, Middletown, Conn.]
- BACON, B. W. *The Gospel of Mark*: its composition and date. New Haven: Yale University Press. Pp. 349. \$5.00.
- BROWNE, E. L., Editor. *Some Latin Essentials for the common entrance examination*. London: Longmans. Pp. 160. 3s, 6d.
- CARPENTER, RHYS. *The Greeks in Spain*. (Bryn Mawr Notes and Monographs). London: Longmans. 7s, 6d.
- CLAUSING, ROTH. *The Roman Colonate*: the theories of its origin. (Studies in history, economics and public law, No. 260). New York: Longmans. Pp. 333. \$3.50.
- DONOVAN, J. J. *Roma Sacra*: a series of 152 views in colors. London: Jaschke. 52s.
- EURIPIDES. *Helen*. Translated by J. T. Sheppard. Cambridge University Press. 2s.
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